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CONCERT ROOM
AND
ORCHESTRA ANECDOTES.
OF
MUSIC AND MUSICIANS,
Ancient and Modern.

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BY
THO? BUSBY, MUS. D.

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CONTENTS

OF

VOL. III.

	Page
Artaxerxes	1
Earl of Kelly	2
First Singers at Vauxhall Gardens	3
Morning Concerts	ib.
The Village Opera	4
Remarkable Musical Epoch	ib.
Songs and Instrumental Music of the Tartars ..	6
A Musical Drake	ib.
Battishill's Memory	7
St. Louis, the Minstrels, and the Monkeys	ib.
Tungusian Marriage Festivals	ib.
Lee's Entertainment	8
Arne's Comus and Cervetto	9
A high Voice and a high Price	ib.
Music of Ancient Greece	10
The Chatterionian Contrivance	12
Lucian	13
Arrogance Mortified	14
Mad. Lemaure in a Royal Equipage	15
Lully	16
Comus	18
Athanasius Kircher	19
Mr. Brokom	21

Page
Albrechtsberger 21
Théatre Vaudeville, at Paris .. 22
Musical Improvisazione 23
Originator of the Opera 24
A Swiss Vocal Society 25
Music and Painting 26
Fire-Dance and Music of Nova Scotia 27
Why the Muses were called Pierides .. 28
Death and Music 29
The Greenland Sun-Feast .. ib.
Nations remarkable for their Love of Serious Music 30
Carestini 31
Bozzy and Pozzy 33
Conservatorio of St. Onufrio, at Naples .. 34
Music and Dancing of the Eastjaiks of Tartary 35
The Twenty Müllers 36
Kaempfer 39
Lully's Epitaph 41
Benefit Play-Bill .. .. ib.
Royal Captive relieved by his Musical Tutor 43
Oratorio of the Fall 44
Absent Genius 45
Gossec's O Salutaris 46
Early Psalmody 47
The Admirable Crichton .. .. ib.
Precocious Musical Discrimination .. 49
Originator of Oratorios .... ib.
The Etrurian Trumpet a Conch 50
Music of Ancient Rome 51
Purcell and Dryden 53
Dr. Arne 54
Madam Mara and Madam Todi .. 60
Singing in Little Russia .. .. ib.
Punishment of Disobedience 67

Page

Royal Pun 68
Russian Concert .... ib.
Jonathan Battishill 69
Singular Simile 76
Dangerous Echo .. .... ib.
Brazilian Thrushes 77
Chatterton, the Father of the Poet 78
The Magical Horn 79
Music of the Islands East of Siberia 80
Songs 81
The Congregation of Choirs .. 82
Manfredini 83
Example superior to Precept 85
Musical and Magical Clock 86
Lord Paisley and Dr. Pepusch .. ib.
Théatre Feydeau, at Paris 87
Maelzel's Automaton 88
The Pierians 89
Chinese Musical System 90
A curious Musical Contract 93
Himmel 94
Théatre Italien at Paris 96
The Music and Dancing of the Woguls .. 97
The Magical Drum .. .. ib.
Boosey and Foreign Music 99
Madrigals 100
Voltaire's Idea of the best Worship of God .. 101
The Greenlanders' Singing Combats 102
General Hoche 103
Byron an Admirer of Church Music .. 104
Genius Neglected 105
A Trading Manager .... ib.
Schubert 106
Liberal Zeal 107

	Page
The Music of Nootka	107
La Pergola	108
Marcello	109
Royal Munificence	113
John Wesley and Sacred Music	ib.
Music and Money	114
Webbe	ib.
Chatterton and Dr. Arnold	116
Russian Music	118
Antiquity of Bells	119
Origin of the Violin	122
A Poet's Petition	ib.
Icelandic Music	123
Handel's Esther	ib.
Impromptu	125
Unmerited Resentment	ib.
Harpsichords	126
The Highlands the Source of Lowland Music	127
Time killed in his Turn	128
Mrs. Piozzi and the Bear	ib.
Charles the Fourth of Spain a Violinist	129
Playing Cards	ib.
The Euphonon	130
Celebration of Mozart's Birth-day	ib.
Il Bel Aprile	132
Masque of Alfred	133
Man not the only Lover of Music	134
Origin of the Irish Air "Culan"	135
Yorkshire, a Musical Nursery	136
Dr. Arne	ib.
Handel, Quin, and Mrs. Cibber	137
The Beggar's Opera	138
Velocity of Sound	139
Church Bells	140

Page
Farewell Ceremonies of the Modern Greeks .. 141
Early Musical Talents of Dr. Crotch .. 142
A Good Ear 145
Music in Mourning .. .. ib.
Epitaph 146
The Infant Lyra .... ib.
Wassail Bowl and Song 147
Priestly Imposture .. .. ib.
Dr. Arnold 148
How to catch Dolphins 155
The Gezhers 156
Mademoiselle de l'Epine and her Parrot 158
Hawthorn and Phillis 159
A Tailor's breach of Faith 161
Handel and the Serpent .... ib.
Christmas Waits .... ib.
A shocking Accident! 166
The Viola .... ib.
Guido D'Arezzo 163
Balthazar Gracian's Error 164
Tartarian Music .... ib.
Apollo's Revenge 165
The Dragon of Wantley .... ib.
The Spheres in Danger 16
Dr. Boyce .... ib.
Marcello's Psalms 177
British Music in Greece ..... ib
Mrs. Crouch 178
The long Dance and Song 179
Mrs. Clive 180
"Think of thy Servant" 183
Eccentric Concert 184
Bird Recording .... ib
Remarkable Musical Epoch 18

Page
Music and Politics 187
Dr. Blow .... ib.
Sir John Hawkins and his Mother 188
Parisian Musicals 189
The Beggar's Opera 190
Gainsborough 191
Te Deum 195
Sir William Davenant .... ib.
Garrick and the Musician 196
Increase of London Music-Sellers 198
Curious Discovery .... ib.
Farinelli the Singer 199
Comus .... ib.
Miss Fenton 200
The Beggar's Opera .... ib.
Concert Rooms 201
Dr. John Blow 202
Musical Instrument Inventors 206
Cultivation of Music at the Hospital at Moscow ib.
Minstrels 208
Diaphonic Piano-Forte 211
The Kirguisian Fiddle 213
The Organist and Parson .... ib.
The Marquis of Ligniville's Opinion of Marcello 214
Compensation Piano-forte 215
Service of the Greek Church 217
William Hayes, Mus. Doc. 218
Musical Quarrels 219
Music of the Kalmucks .... ib.
Lapland Bear-hunting Songs 221
The Organ 222
The Rich Harper 223
The Fiddler Nero 224
Wrath of Amurath subdued 225

Page

Quack Advertisement 226
The Piano-forte at Public-houses 227
Morning Concerts ..... ib.
Italian Modesty 228
The Village Opera ..... ib.
Harp of the North 229
Dr. Herschel 230
Scottish Music 231
Musical Printers 237
" Cold and Raw" 238
Fortunate Presence of Mind 239
Nature, and French Singing 240
Tom D'Urfey 241
Extraordinary Drummer 244
Queen Elizabeth 452
Female Flute Players 246
King of the Minstrels ..... ib.
Musical Mimicry 248
Arne's Comus 249
Town and Country ..... ib.
Exharmonic Difficulty 251
Musical Painting 252
The Hindostan Girl 253
Antonio Vivaldi 254
Chinese Deafness 255
Musical Topham, the Strong Man 256
The Bell of the Empress Anne 259
John Braham 260
Arranging Precedence 264
Power of Music in Battle ..... ib.
Epitaph of Orlandus Lassus 265
"Monsieur tres Mauvais" ..... ib.
West-Indian Harper 266

Page
London Cries 267
The Cossacks 268
The New Zealanders 269
The Tonga Islanders 271
Origin of Etrurian Music 272
Pope's Insensibility to Music 273
Frederick the Great .... ib.
The Queen of Harps 274
Carolan 275
Abyssinian Musical Instruments 277
The Music of the Spheres 280
Musical Contests 281
The Phrygian Olympus 283
The Cylindrichord 284
Dr. Saunderson 285
Modern Minstrel 286
The Ancient Trumpet 287
Musical Oratory 288

MUSIC

AND

MUSICIANS.

ARTAXERXES.

Dr. Arne has decorated this fine opera with Italian passages, taken from the best vocal compositions extant in his time. It is a curious fact, that the father of a style, more natural and unaffected, more truly English, than that of any other master, should have been the first to deviate into foreign finery and finesse, and desert the native simplicity of his country.

It was the foreign style introduced on our national stage in the music of *Artaxerxes*, and its introduction of the talents of Signor Tenducci, and Signor Peretti, that extorted from the satiric muse of Churchill the following lines, which, for the purpose of poetical decoration, artfully exaggerate faults; or, in the eagerness to reach certain censurable objects, illiberally overlook an immensity of real merit:—

Let Tommy Arne, with usual pomp of style,
Whose chief, whose only merit 's to compile,
Who, meanly pilfering here and there a bit,
Deals music out, as Murphy deals out wit;
Publish proposals, laws for taste prescribe,
And chaunt the praise of an Italian tribe;
Let him reverse kind Nature's first decrees,
And teach e'en Brent a method not to please:
But never shall a truly British age
Bear a vile race of eunuchs on the stage:
The boasted work 's called national in vain,
If one Italian voice pollute the strain.
Where tyrants rule, and slaves with joy obey,
Let slavish minstrels pour th' enervate lay;
To Britons far more noble pleasures spring,
In native notes, while Beard and Vincent sing.

Rosciad, v. 713.

EARL OF KELLY.

Among the numerous practical amateurs of the violin, about the middle of the eighteenth century, no one equalled the Earl of Kelly, whose overture to the *Maid of the Mill*, though somewhat flashy and frothy, possesses some bold and spirited passages. Study and practice under Stamitz, made a competent composer and performer of a nobleman, who (as Pinto used to say) "before he left England for Germany, could *scarcely tune his fiddle.*

Dr. Burney, who had often heard the Earl used to declare, that he possessed a remarkably

strong bow hand; and that he marked and expressed his passages with much emphasis and meaning.

FIRST SINGERS AT VAUXHALL GARDENS.

In the summer of 1745, Tyers, the proprietor of Vauxhall Gardens, extending the performances of his orchestra to vocal music, presented at that evening retreat, then so simple, natural, and perfectly rural in its scenery and decorations, the combined powers of Lowe, Reinhold, and Mrs. Arne. From this *bower*, where they were first heard, issued the strains of the most charming of our ballad composers, to be rapidly circulated all over the kingdom. The band was led by the strength and agility, if not the taste and elegance, of Richard Collet, whose tone was full, clear, and smooth. Sometimes the principal violoncello, and sometimes the first bassoon, was ably managed by the abilities of Hebden. The silver tones of the trumpet of Valentine Snow, spread around their full and softened force; and Vincent's interesting hautboy mingled with them its delicate tones.

MORNING CONCERTS.

About the year 1750, a morning concert was established, by Mr. Lacy, joint-patentee of Drury-lane theatre; but, on account of the perform-

ances unseasonably attracting the young merchants and city shopkeepers, the time of their commencement was changed to the evening. Festing was the leader; and, after Keeble, Butler was at the organ. Originally, oratorio chorusses were the chief pieces performed; but the example set by Vauxhall, of solo singing, was too attractive not to be followed. Beard, Frasi, and other favorite performers, were accordingly engaged; and the talents of Caporale, the best violoncello, and Miller, the superior bassoon, of their time, contributed to enrich the band.

THE VILLAGE OPERA.

In 1731, appeared the *Village Opera*, one of the innumerable musical dramas produced by the extraordinary success of the *Beggar's Opera*. This piece, written by Charles Johnson, and the songs of which consisted of new words to old tunes, was well received; and, in the eyes of Bickerstaff, possessed sufficient merit to entitle it to an imitation, in his opera of *Love in a Village*.

REMARKABLE MUSICAL EPOCH.

At the beginning of the eighteenth century the arrival of Handel, Geminiani, and Veracini, brought to England every thing that is grand in composition, and all that is excellent in violin performance; and the vocal powers of

Cuzzoni and Farinelli, Beard, and Lowe; Miss Cæcilia Young, and other Italian and English singers, threw a lustre over operatic representation, and improved the public taste. In 1715, the premature abilities of Dubourg, proved the excellence attainable on the violin by a boy of twelve years of age; and Castrucci, brought from Italy by the Earl of Burlington, exhibited extraordinary powers on the same instrument.

The year 1722 was distinguished by the introduction of a new species of entertainment, called a *Ridotto*, consisting of a series of select songs, followed by a ball, in which the performers were joined by the company, who passed from the front of the house, over a bridge connecting the pit with the stage. At the same time, Mrs. Sarah Ottey surprised the public with her proficiency on three instruments,—the bass-viol, violin, and harpsichord; Mr. Thompson, by the publication of a collection of Scotch tunes in England, gave birth to a taste for those northern melodies, which in a less or greater degree, has existed ever since; and Castrucci gratified the public with a concerto, in which the natural echo was first imitated by instruments. Concertos for two trumpets, two hautboys, and two flutes, and solos on the arch-lute, and on the bass-viol, announced in the advertisements of Carbonelli, demonstrate the variety and success of instru-

mental practice; and the address with which Babel, a city organist, thinned and simplified the elaborate and loaded music of keyed instruments, was equally curious and useful.

SONGS AND INSTRUMENTAL MUSIC OF THE TARTARS.

The songs of the Tartars, generally in blank verse, are very poetical, highly expressive, and sung to suitable melodies. Their instrumental music is mostly martial, and the dancing of the men, brisk and lively; but the motions of the women are slow and languid, and their hands are constantly held before the face. The Tartars have an instrument peculiar to themselves, which they denominate a *koba*. It is a kind of violin, open at the top, in shape somewhat resembling a boat, having two hair-strings, which are swept with a bow, the notes being stopped by the fingers of the left hand, as in performing on a violin.

A MUSICAL DRAKE.

A Dunkirk journalist, in September, 1824, anxious to prove that France possessed animals of rare merit, gave in his paper the following example, in proof of the truth of his assertion: "M. Jolly," said he, "a cloth-merchant, of Abeville, is in possession of a beautiful drake, which by perseverance, for two years, with a bird-organ,

he has taught to sing several different airs. His success in this instance has determined him to try the same experiment on a turkey, and he expects to succeed."

BATTISHILL'S MEMORY.

In proof of Battishill's uncommon powers of retention, a singular circumstance was mentioned to the compiler of this work, by the late Dr. Arnold. "Dining with me, one day," said the Doctor, "he played and sung to perfection, and purely from memory, several airs in my oratorio of the *Prodigal Son*, which he had not heard for more than twenty years, and which I had myself nearly forgotten!"

ST. LOUIS, THE MINSTRELS, AND THE MONKEYS.

At the foot of the Pont au Change, at Paris, formerly stood an edifice, called the Little Chatelet; and the *sainted* Louis decreed, that every monkey, provided he danced to the toll-keeper, should pass free, as well as the minstrels, if they sang before these favored gentlemen.

TUNGUSIAN MARRIAGE-FESTIVALS.

Among the inhabitants of Tungusia, in Siberia, who tolerate polygamy, boys are allowed to marry at fifteen, and girls before twelve.

Wives are purchased; and the price is from twenty to two hundred head of cattle, and each bride brings with her, as a dowry, a fourth of the price given for her. When the contract is effected, an entertainment is given to the friends of the newly married couple. The diversions on these occasions chiefly consist of vocal ditties,—love songs, and songs of the chase. But the company also dance to the sound of the *kour*, a kind of violin, made of a board and three strings; which instrument also serves occasionally as an accompaniment to their voices.

LEE'S ENTERTAINMENT.

About the year 1775, the classical taste of Mr. Lee, an actor of great respectability, suggested a noble plan of poetical and musical entertainment, and was joined in its execution by the scientific and ingenious Mr. Battishill and Mr. Joseph Baildon. The performances took place in the great room of the Crown and Anchor Tavern. The projector recited from Shakspeare, Milton, Dryden, Pope, and Collins; Baildon composed several original and highly-interesting melodies; and Battishill produced some chorusses, the science, dignity, and fire, of which, gave fresh evidence of the vividity of his imagination, and the depth of his theoretical knowledge.

One of the chorusses, composed for this occasion, began with the words, "*Better to reign in hell, than serve in heaven;*" another opened with "*Regions of sorrow, doleful shades.*" The whole entertainment was highly rational and refined; and the encouragement it received, till interrupted by Mr. Lee's indisposition, proved that the metropolis of England possessed a pure and elevated taste.

ARNE'S COMUS AND CERVETTO.

In the year 1738, Arne's *Comus* introduced to the English stage a light, airy, and original species of melody, which, supported by the style of that master's subsequent dramatic pieces, and numerous detached songs, gave a new turn to the national taste; while the arrival of the celebrated Cervetto brought the generous and manly tones of the violoncello into high favor, raised it to the rank of a solo instrument, and unfolded to English ears, powers it had not been suspected to possess.

A HIGH VOICE AND A HIGH PRICE.

The celebrated Lucrezia Agujari, who, towards the latter part of the eighteenth century, sung at the Pantheon, was engaged there at the enormous salary of one hundred guineas a night, for singing only two songs at each concert. The fair and easy compass of her voice was two oc-

taves; viz. from the A above fiddle G, to A in alt. In her youth, she had more than a third octave upwards. Sacchini used to declare, that he had heard her ascend to B flat in altissimo. This extraordinary vocalist died at Parma, in 1783.

MUSIC OF ANCIENT GREECE.

That the ancient Greek music was limited in many respects, is beyond all doubt, and also that it included little, if any, of what we deem elegance and taste. Some light is thrown upon this subject by the manifest fact, that the poet was often his own musician; since musicians know from experience what sort of composers poets are. Carey, Dibdin, and even Moore, have contributed to elucidate the question. Is it then asked why music had an effect in Greece that it never produced elsewhere? The answer is, that, simple and undebauched as were the minds of the Greeks, their music was equally so. Its attributes were principally confined to loudness and softness, rapidity and slowness; and, of melody, it possessed little more than rhythms and a variation of mode. Hence the inferior, as well as the higher, ranks, were qualified to understand and take an interest in its tones and transitions, and to be susceptible of its intended impressions. To these causes, of the effects of which we read, are to be added the power of habit, the dignity then universally given to music, and the great

and important occasions on which it was constantly deemed worthy of being employed. The public importance, the passionate urgency, the national interest, connected with its performance, acted unceasingly on the minds, as well as on the nerves, of men; and the impress of its sounds became, as it were, vernacular: the peasant and the artizan, no less than the legislator and magistrate, were charmed with its appeals to their sensibility, and stocks and stones, as probably were the lower orders compared with the refined classes, we cannot reasonably be surprised if poetry gratuitously magnified the effects of the Grecian lyre into a power to move rocks and trees, and lead, at the pleasure of the musician, the wildest savages of the woods "when he would, and where."

At this distance of time, the only proper guide to a just conception of the Greek music is, perhaps, after all that has been said and written on the subject, by the moderns, the evidence of its effects, as deducible from the various accounts that have come down to us, through the media of the poets and historians. If this information be unsatisfactory, where shall we seek for better? In vain should we apply to the musicians of later times for an illustration of the subject. Their professional education constitutes their prejudices; and, in regard to this point, obscures rather than

illumines their judgment. The enquiry involves too extended an intelligence, and demands too profound and distinct a study, to fall within the mental sphere of persons whose lives are devoted to the cultivation of a science, the exercise of which, unlike that of poetry and painting, is as independent of political economy, history, and the *belles lettres*, as it is even of its own element, the philosophy of sound. To whom, then, shall we resort for information on the question respecting the nature of the Greek music? For instruction respecting the ancient state of the science, must we travel out of the science? Yes: to legislators and philosophers we must apply: from them we shall learn, that music was the most dignified when she was the most simple; that, as nature is superior to art, so the plain uncomplex compositions of the Greeks, whether they were harmonical or purely melodial, transcended, in their effects, the productions of the moderns, and that, so far as the consideration of effect is to be admitted into the discussion, their music was superior to that of the present day.

THE CHATTERTONIAN CONTRIVANCE.

Carter, well known as the composer of the *Rival Candidates*, the *Milesian*, and a variety of popular ballads, either from improvidence, or the lack of industry, was often involved in

financial embarrassments. On one of those occasions he was driven to, what may be called, a Chattertonian manœuvre. Having ransacked his own manuscript compositions, without finding one that would produce a single guinea at the music-shops, he resolved to adopt the following expedient. Well acquainted with the character of Handel's musical hand-writing, he procured some old sheets of music-paper, and, imitating, as closely as he could, the style and manner of the great German, he produced a piece, which so thoroughly deceived a music-seller, that he did not hesitate to give twenty guineas for it; and the deception passed so well with the musical world, that the purchaser soon became a gainer by the bargain.

LUCIAN,

One of the greatest geniuses of antiquity, was a native of Syria, and born in the time of Trajan. His father articled him as an apprentice to a sculptor, but the youth having the misfortune to break the first block of marble on which he was set to work, he was so ill treated by his master, on account of the accident, that he determined to quit his intended art, and devote himself to the study of the sciences. He afterwards became a lawyer; but the subtleties to which he found himself compelled to resort, in the

exercise of that profession, did not suit either his principles or his taste; he, therefore, left the law, and applied himself to the study of moral philosophy. After residing a considerable time at Athens, he returned to his native country, where he died at the age of four score and ten. Among the various sciences which had engaged his attention was that of music, of the theory of which he acquired a profound knowledge. In the catalogue of his works which has come down to us appears his *Harmonides;* and in his other writings are found many passages upon music, especially in his *Dialogues of the Gods,* and his dissertation, *De Saltatione,* or the Art of Dancing.

ARROGANCE MORTIFIED.

Pisendel, a native of Carlsburg, and one of the best violinists of the early part of the eighteenth century, piqued at the pride and hauteur of his distinguished cotemporary, Veracini, who thought too highly of his own powers not to disdain a comparison of them with any performer then existing, determined, if possible, to mortify his conceit and self-consequence. For this purpose, while both were at Dresden, he composed a very difficult concerto, and engaged a ripienist, or inferior performer, to practise it till he had conceived the whole, and rendered the most intricate passages as familiar to his bow and finger as the

more obvious and easy parts of the composition. He then took occasion, the practitioner being present, to request Veracini to perform it. The great executant condescended to comply; but did not get through the task without calling into requisition all his powers. When he had concluded, the ripienist, agreeably to his previous instructions, stepped up to the desk, and began to perform the same piece; upon which Veracini, in a passion, tore him away, and would have punished on the spot his presumption and audacity, had not Pisendel interfered, and persuaded him, were it only for the jest of the thing, to let the vain creature expose himself. Veracini became pacified, the ripienist began again, and executed the whole even more perfectly than his precursor, who stamped the floor with rage, swore he would never forgive Pisendel, and, scarcely less abashed than tormented, immediately quitted Dresden.

MAD. LEMAURE IN A ROYAL EQUIPAGE.

Mademoiselle Catharine Lemaure, who, to an extraordinary fine voice, added a most finished and imposing style of singing, and histrionic abilities rarely possessed by vocalists, after figuring, for twenty years, with the greatest eclat, suddenly determined, in 1743, to renounce the stage and all public performances; and,

after that, never did appear, except in the spectacles given at the first marriage of the Dauphin, in 1745. Even on that occasion, she was with difficulty prevailed on to perform, and made it a part of the condition, that she should be conveyed in one of the royal carriages, attended by a page. One was sent, accordingly; and, as she passed through Paris, not contented with showing herself as much as possible, and, being observed by a number of her friends and acquaintances, she cried out, "Oh, that I were at a window to see myself rolling along in the Dauphin's coach!"

LULLY.

Jean Baptiste Lully, as justly observed by Perrault, though a native of France, may be regarded as a French musician. Born in 1633, his father took him to Florence in 1647 (when he had made a considerable progress on the violin) in which country he produced his numerous compositions. At his first arrival in Paris, the public was eager to hear him; and among the admirers of his performance was Mademoiselle de Montpensier, who attached him to her service. Louis the Fourteenth no sooner witnessed his powers, than he determined to retain him in his court, and made him the inspector-general of his violinists. He even created in his

H. Adlard Sc.

LULLY.

favor a new band called the *Petits Violins*, in contradistinction to that of *Vingt-quatre*, then the most celebrated in Europe. Lully now began to exercise his talents for composition, and had the credit for being the first, whose ingenuity enabled him to render his inner parts melodious, to aggrandize his movements with drums, trumpets, and tymbals, and to raise the French music above that insipidity and decrepitude in which, till his time, it had languished. His talents were exercised, not only in the operas, but the ballets of the court, in which the King himself was in the constant habit of dancing. The satisfaction which his genius, science, wit, and cheerfulness of temper afforded his Majesty and the whole Court, raised him very high in the royal esteem; and, in addition to his honors and advantages, as superintendant of Louis's concerts and lyrical dramas and divertisements, he was appointed secretary in the grand chancery.

Lully was one of the most convivial of companions, and stored with so much anecdote, repartee, and pleasantry, that his society was courted by all the noblesse; and he indulged in the pleasures of high living and the bottle, to an excess, that shortened his days: but he preserved his wit and gaiety to the hour of his death; which took place at Paris, in 1687. He was buried in the church of the *Petits-Pères*, in which

his family raised to his memory a superb monument.

The operas of this great master are nineteen in number; the words of most of which were written by his friend, the inimitable Quinault. He also composed twenty ballets for the King; several divertisements; and a variety of motets and grand chorusses; besides which labours, he formed many excellent singers of both sexes, as well as actors and actresses.

Lully left three sons, *Chretien*, *Jean*, and *Louis*. They were all musical, and discovered a respectable portion of ability as composers: but the latter was the most distinguished; and has left behind him four operas as lasting monuments of his genius.

COMUS.

Milton's masque of Comus is little more than a scenic exposition of Platonic principles, and display of mythological fictions, and was originally written purely for the entertainment of a private family; yet, when it was introduced on the public stage, under the advantages of the elder Colman's modification, and the sweetly-simple and manly music of Arne, produced when that composer was not more than twenty years of age, the piece was so warmly received, and afforded such general and permanent de

light, that the melodies were echoed by every voice in the kingdom, and its performance gave rise to a variety of convivial and vocal associations, several of which were dignified with the appellation of *Comus's Court.*

ATHANASIUS KIRCHER,

A native of Fulda, was born in the year 1601. At the age of eighteen, he was admitted into the Society of Jesuits; and, after having passed through a regular course of study, became a teacher of philosophy, mathematics, and languages, in the University of Wurtsberg. In the year 1631, when the Swedes, under Gustavus Adolphus, entered Germany, he retired into France, and settled in the Jesuits' College at Avignon, where he continued four years. He was then called to Rome, to teach mathematics in the Roman College; and he afterwards became professor of the Hebrew language in that city. He died in the month of November, 1680, having written and published different works, to the number of twenty-two volumes in folio, eleven in quarto, and three in octavo.

The chief of Kircher's musical works, is his *Musurgia Universalis.* This is divided into ten books. In the Preface, the author states, that he was aided in the compilation of it by Antonio Maria Abbatini, chapel-master of the

Churches of St. Maria Maggiore and Pietro Herodia, in Rome, by Kapsberger, and Carissimi.

He apologises for attempting to write on the subject of music, who was not a professed musician; but he states, in his defence, that from his youth he had assiduously applied himself to the study of this science.

In the year 1673, Kircher published his *Phonurgia Nova*, a production in which he explains the nature, properties, and effects of sound.

In this work, the author gives a very circumstantial account of that useful instrument, called by us, the *speaking trumpet*, the invention of which he claims as his own. Of the power of this trumpet, he says, that with one of fifteen palms in length, he and some companions made themselves heard from different stations at the distance of two, three, four, and five Italian miles.

To speak in general terms of the works of Kircher; they are chiefly either on subjects of the greatest antiquity, or on such as, from their nature, seem to elude all inquiry: notwithstanding this, the world is under much obligation to him for his *Musurgia Universalis*. In availing himself of the reseaches of other learned men, and of all the assistance that he could possibly derive from an extensive correspondence, and the communications of persons eminent both in

the theory and practice of music, he has been able to exhibit such a fund of instruction and entertainment, such a variety of curious particulars relative to the principles and gradual progress of the science, and such a number of curious anecdotes respecting the professors of his own time, and the opinions entertained of their works, that we know not which to admire most, his ingenuity or his industry.

Notwithstanding the merits of Kircher, his *Musurgia,* soon after its publication, underwent some severe censures from Meibomius, a German writer of considerable celebrity.

MRS. DICKONS.

Justice demands our noticing, that to the merits of a powerful and mellifluous voice, a sensible and impressive intonation, and a highly polished taste, Mrs. Dickons, formerly Miss Poole, adds an intimate acquaintance with the general science of music; and that, in a variety of manuscript compositions, this lady has given evidence of talents that entitle her to a higher rank than that of a performer.

ALBRECHTSBERGER.

This master, a native of Kloster Nanbur, and born in the year 1736, is worthy of being recorded, not only as an excellent organist, com-

poser, and author of a learned treatise on composition, but as the master of Beethoven, and the occasional adviser of Haydn. From his situation of a singing-boy, in the place of his birth, he removed to the Abbey of Moels, where he conducted a school. In the mean time, he practised on the organ, and studied composition, under the tuition of Monn, the court-organist, and was soon himself appointed organist at Raal. In 1772, he obtained the appointment of court-organist, and member of the Academy, at Vienna, and subsequently became the chapel-master at the Cathedral of St. Stephens, in that city. This able musician, and profound and ingenious contrapuntist, died in 1803, leaving behind him a great number of valuable compositions, and a work which has been translated into French, and the soundness and utility of which will long secure it a place among the superior treatises on the science, in which, by his judgment and profundity, he so conspicuously shone.

THÉATRE VAUDEVILLE, AT PARIS.

This theatre derives its appellation from the nature of the pieces of which its entertainments consist, which are generally short, interesting dramas, with the introduction of a song (the Vaudeville), about every three minutes. This song, as ancient as Charlemagne, is a kind of

rustic ballad, that borrows its name from *Vaudevire*, a Norman town, where dwelt Oliver Bassel, the inventor of this description of air. Its first introduction into little dramatic pieces, was by the celebrated Le Sage. Strictly speaking, its language is little more than measured prose, while its melody consists of the most simple or rather the most trifling succession of notes. The *Théatre Vaudeville* is light and cheerful in its interior, and the singing is frequently animated and inspiring. Those who admire the admixture of plain but good singing, with spirited and natural acting, will not fail to be gratified with its representations.

MUSICAL IMPROVISAZIONE.

It is worthy of being placed on record, that in the summer of 1824, three extraordinary Improvisatori were exhibiting their several powers, Pistrucci, in London, Sgricci, at Paris, and Signora Taddei, at Naples. While the two first were giving proofs of the wonderful promptitude of their imaginations, and ready powers of expression, both in verse and prose, Signora Taddei was manifesting, not only her never-failing fancy in lyric poetry, but also in melody. Unpremeditated verse and extemporaneous music were shown to be equally within the scope of the genius of this new Sybil; and she would

not only adopt, as subjects, whatever stories or incidents were suggested by her auditors, but would deliver her ideas in any metre that they prescribed, and apply to her language a melody, the time or measure of which should be dictated at the moment.

ORIGINATOR OF THE OPERA.

There have been many opinions as to the time when the establishment of the *Opera* was first attempted. It is, however, generally allowed to have originated with Rinuccini, a Florentine poet, who composed a musical pastoral, called *Daphne*. The merit attributed to this piece induced its author to write the opera of *Euridice*, which was represented at the theatre of Florence in the year 1600, on the marriage of Mary de Medicis with King Henry the Fourth of France. The music to both these pieces was composed by Jacobi Peri.

An opera, entitled "*L'Orfeo, Favola in Musica,*" composed by Monteverde, was performed in 1607, and is supposed to have been the first that was ever printed. The structure of this drama is very unlike that of the modern opera. In the performance of it, the accompaniment of the whole orchestra was seldom required, the airs sung by the performers being sustained by instruments of various kinds, as assigned to each

character. To the overture, which was a short prelude, eight bars of alla-breve time in length, and which was directed to be played thrice over before the drawing up of the curtain, succeeded the prologue, consisting of five speeches in recitative; the purport of this was, to declare the argument of the drama, to excite attention, and enjoin silence. The opera then began with a speech in recitative by a shepherd, which was immediately succeeded by a chorus of five parts in counterpoint, directed to be sung to the sound of all the instruments. Other chorusses were directed to be sung to guitars, violins, and flutes. There were no solo airs; but recitatives, chorusses, ritornellos or symphonies, trios, and duetts, made up the whole of this opera, which concluded with a moresca, or Moorish dance.

A SWISS VOCAL SOCIETY.

In the exterior division of the Canton of Appenzell, in Switzerland, exists a society of singers, which has its regulations, and (from time to time) its assemblies, which take place on a spot previously appointed for the purpose of singing in concert such compositions as are studied in the intervals of the meetings. On these occasions the members assemble at eight o'clock in the morning; they arrive in parties, observing the greatest order, and sing as

they approach the place of rendezvous, which is generally in or near to the village of Gais. They meet in the open air, form a large circle, and commence with a hymn, in honor of HIM who bestowed on man the charm of voice, and a susceptibility of harmonic impressions. At eleven, the pastor of Gais, or of the village or town nearest to where they meet, conducts the society to church, the bells of which are chiming the while. At church the singing continues about half an hour; during which time, the attending multitude preserves the most perfect silence. The President of the society directs the performance; the correctness and style of which are generally such as to do honor to his science and taste. The vocal compositions sung on these occasions always consist of *popular songs*, which, like the Swiss themselves, are of the most simple description. It is by their songs, that the members express to their neighbours and countrymen the sentiments of patriotism and paternal good-will, which unite them to all their fellow-citizens. With songs they meet them, and with songs they bid them farewell.

MUSIC AND PAINTING.

Music and painting are associated by intimate relations,—relations which have their source in poetry, the parent and the bond of all the fine

arts. As one operates on the organ of sight, the other appeals to the sense of hearing; but to the soul, to the fancy, both address themselves. If their means be different, their object is the same: the purpose of either is to please, to move, to refine, and to conduct its admirers to virtue, by the path of pleasure. Music depicts with sounds, as painting speaks in colours. The last imparts thought to objects; the first lends a voice to sentiment. They reciprocally borrow each other's language, so that, by means of a fraternal exchange, painting has its tones, music its lights and shades; and both one common harmony in their compositions. So entirely are they sisters, that each of them, in a manner, ornaments and perfects the sensation produced by the other. An interesting, pathetic, or terrific situation is never more vividly felt than when the two arts have combined to enforce its representation.

FIRE-DANCE AND MUSIC OF NOVA SCOTIA.

The favorite exercise of the people of Nova Scotia, consists of what they call their *Fire-Dance*, the motions of which are accompanied by the combined sounds of a drum, and an instrument called by them a *chichikoué*, which is a kind of calibash full of pebbles, and rattled.

They range themselves in a line, side by side, with their arms hanging down; and without breaking the line, sing, and make their steps in cadence, backwards and forwards. This is always at night, in a cabin, by fire light. When the women have danced some time, the fire is put out, and a boor, with a lighted coal in his mouth, makes his appearance, and joins the dance, looking like a spectre. The mixture of the various motions, songs, and instruments, and the fire-light of the burning coal, which continues for nearly half an hour, has something in it strangely wild and savage. The contrast of the voices, of the men and women, at a certain distance, has a somewhat pleasing effect; and had they a good manner of singing, it would be highly gratifying to hear their performance.

WHY THE MUSES WERE CALLED PIERIDES.

Pierus, a rich man of Thessaly, was the father of nine daughters. They were all musical, and so vain of their talents, that they presumed to rival the Muses in song, and absolutely challenged them to a trial of vocal skill. The contest ended in the entire defeat of the daughters of Pierus; and their audacity was punished by their all being metamorphosed into magpies. It was supposed that the victorious Muses afterwards assumed the name of the conquered daugh-

ters of Pierus, and commanded themselves to be styled *Pierides*, on the same principle that Minerva caused herself to be called *Pallas*, she having slain the giant Pallas. Some, however, are of opinion, that the Muses were called *Pierides*, either because they were natives of Pieria in Thessaly, or resided on Mount Pierus.

DEATH AND MUSIC.

The father of Dr. Arne was an upholsterer in Covent-Garden; and, finding that his son was bent on music, engaged a foreigner of some abilities to give him lessons on the violin. The master coming one evening, as usual, discovered, to his astonishment, young Arne practising with his desk on a coffin in the wareroom. Upon this, he expressed some surprise, and added, that he should not be able to study for thinking it contained a corpse. "So it does," replied the juvenile musician; and, pushing the lid off, exposed the body; which so affected the master, that he never could be prevailed upon to visit his pupil again.

THE GREENLAND SUN-FEAST.

The public amusements of the Greenlanders chiefly consist of dancing and singing, which they make the chief exercises at their *Sun-Feast*, which is always celebrated at the return of the sun in the winter solstice, about the

twenty-second of December. On this occasion, they assemble all over the country, in large parties, and treat each another with the greatest hospitality. When they have eaten their fill, they rise up to play, dance, and sing. Their only musical instrument is a drum, like a tambour, which is beaten with a stick to common time, the drummer skipping at every stroke he gives, and making all kinds of antic motions with his head and body. This music serves as an accompaniment to a song in honor of seal-catching, and expresses the general joy at the return of the solar luminary. The song is chorussed by the auditory, as follows:—

The welcome sun returns again!
Cho.—Amna ajah, ajah, ha hu!
And brings us weather fine and fair.
Cho.—Amna ajah, ajah, ha hu!

When one singer is tired, another begins; and thus they continue the whole night through; the next day they sleep, and in the evening, feast, dance, and sing, as before. This festival continues during several days and nights, and rarely ceases till they are quite exhausted with fatigue.

NATIONS REMARKABLE FOR THEIR LOVE OF SERIOUS MUSIC.

The Hyperboreans (of Titanic origin) who inhabited the Palus Mœotis, were great lovers and prac-

titioners of music, and frequently visited Delos, for the purpose of chanting their pathetic strains before the most ancient altar in the world: the music of the Egyptians and Canaanites was remarkably plaintive and affecting: an Amazonian tribe, the Marianduni, were noted for the pleasing melancholy of their airs: and the Iberians of Bœtica delighted so much in a kind of dirge and funereal music, that they were said by Philostratus to have been the only people existing who celebrated the triumphs of death.

CARESTINI.

Giovanni Carestini, says Cusano, of the family of the Cusani of Milan, who took him under his protection at the age of twelve, was born at Monte-Filatrano, in the province of Ancona, and, during forty years, shone conspicuously upon the stage as an operatical vocalist. For two years, that is, from 1733 to 1735, he sung in London, under the direction of Handel. He then successively visited Parma and Berlin; from the latter of which cities he, in 1758, went to Petersburg, where his talents threw on the Opera a lustre of which the capital of Russia could never boast till then. His ill health, however, not permitting him to remain there more than one season, he returned in the same year to his native country; where, after partially

recovering, and enjoying some short repose from his professional exertions, he relapsed and died.

Hasse and other great masters said that his performance was so transcendantly fine, that those who had never heard Carestini, had never heard any thing. But, notwithstanding his wonderful powers, he studied without intermission; and one day, when a visitor expressed his astonishment that so accomplished a singer should deem it necessary to practise so perseveringly, he replied, "My good friend, if I did not endeavour to satisfy myself, how could I hope to satisfy others?" Carestini was not only happy in possessing the finest *contra alto* of his time, but was so fortunate in his figure and countenance, and was master of such just conception and fine dramatic action, that those endowments alone would have been sufficient to distinguish him as an operatical performer.

Zuanty, speaking of this ornament of the Italian opera, says,—

"He had one of the clearest and sweetest voices that ever was heard. Its extent was from D below the bass cliff, to G in alt. In the delivery of his roulades and rapid divisions, which, like Bernacchi and Farinelli, he executed from the breast rather than the throat, his manner was uncommonly free, smooth, and articulate: and in his extemporary embellishments and

variations he was generally as judicious as he was bold and adventurous."

BOZZY AND POZZY.

Piozzi, an Italian singer, came to England about the year 1780; where he published a set of sonatas for the piano-forte, the qualities of which were such that a musical critic of the day exclaimed "How extraordinary that the air of England should have the power of endowing those with ability for instrumental compositions who, in their own country, were never suspected of such a talent!" Piozzi had not long been here before he became the singing-master of Mrs. Thrale, widow of the great Southwark brewer. He attended the lady at her seat at Clapham, in Surrey, where Dr. Johnson had been in the habit of spending a large portion of his time with her and her husband. The Italian not only instructed the widow in music, but gave her some lessons of love that were speedily blest with the smiles of Hymen.

When Dr. Johnson died, Boswell, his surviving friend and companion, published a history of his life and conversation, which exciting the jealousy of Mrs. Piozzi, who had long been troubled with the *cacoethes scribendi*, and thought she knew more about Johnson than anybody else, she resolved to become a rival of Boswell. This unlucky

determination placed the re-married lady in an awkward situation. Her husband wanted her company at the piano-forte, Boswell wished to keep the field of Johnson's memoirs to himself, and Dr. Walcot determined to amuse the public with poetical pictures of both the biographers; and, no sooner did Mrs. Piozzi's labours confront those of Boswell, than out came "*Bozzi and Pozzi,*" which so palpably exposed the weakness of both the writers, and so decidedly turned the laugh of the public against them, that nothing was in the mouths of the wags of the day but jokes founded upon those in "*Bozzy and Pozzy.*"

CONSERVATORIO OF ST. ONUFRIO, AT NAPLES.

The following account of a school of music is not less true than ridiculous :—

"At the Conservatorio of St. Onufrio, it being holiday time, (says Dr. Burney in his Musical Travels,) many of the pupils were absent, who usually studied and practised there in one and the same room. The jumbling them all together may be convenient for the house, and may teach boys to attend to their own parts with firmness, whatever else may be going forward at the same time; it may likewise give them force, by obliging them to play loud, in order to hear themselves; but, in the midst of such jargon, and continual dissonance, it is wholly impossible to

give any kind of polish or finishing to their performance; thence the slovenly coarseness so remarkable in their public exhibitions, and the total want of taste, neatness, and expression, in all these young musicians, till they have acquired them elsewhere. The beds, which are in the same room, serve for seats to the harpsichords, and other instruments; but of thirty or forty boys, who were practising, I could discover but two who were playing the same piece: some of those who were practising upon the violin, seemed to have had a great deal of hand. The violoncellos practised in another room; and the flutes, hautboys, and other wind instruments, in a third, except the trumpets and the horns, which were obliged to fag, either on the stairs, or on the top of the house."

MUSIC AND DANCING OF THE EASTJAIKS OF TARTARY.

The music and dancing of the Eastjaiks are worthy of description. Their instruments are the *dombra*, exactly like the Wogulian lute, and certain little harps called *dernoboi*, which consist of a long-sounding triangular box, covered on the top with a sounding-board, and strung with thirty strings, which the player touches boldly, pressing down the thin sounding-board with his thumb, in order to give the tones a

wavering motion. Their dancing, which is accompanied with these instruments, is truly pantomimic; and not a little antic and ridiculous. It is the men only who dance; the women are contented spectators. In these exercises, they are fond of representing the actions and exploits of their ancestors, in their chaces and their fishing; sometimes the walk and motions of the most important animals, both birds and beasts; and they mimic or satirize the gait of their neighbours, all in musical cadence; which the player changes, according to the various intended imitations. But there is nothing that they more laughably copy than the chace of the *sable*, and the manners of the crane and elk, in representing the latter of which, the music is contrived to remind the hearers of the several actions of that animal. The most favorite dances of the Eastjaiks, indeed the only dances that afford them any real pleasure, consist of imitatory and satirical attitudes and motions. They take great delight in ridiculing particular persons in their songs, the words of which are often extemporaneous effusions, though the melodies are but little varied, except in time or measure.

THE TWENTY MÜLLERS.

It is not a little curious, that the musical history of Germany should exhibit no fewer than

twenty professors of the harmonic art, of the name of Müller. The most celebrated of these were Augustus Eberhard Müller, son of Matthias Müller, organist at Northeim, in Hanover, where Augustus was born, in the year 1767. Madame Müller, the distinguished pianist, and ornament of Leipsic; Johann Immanuel Müller, born at Schloss-Vippach, in 1774; and Wenzel Müller, at the end of the eighteenth century, *chef d'ochestre* at the theatre *Marinelli*, in Leopoldstadt, at Vienna. Augustus Eberhard, singer in St. Thomas's School, and chapel-master of both the principal churches of Leipsic, and composer, organist, pianist, and flutist, received his education at the university of Leipsic, and was designed for the legal profession; but led to the study of music, partly from its being his father's pursuit, and partly by becoming connected with a society of juvenile amateurs, he attached himself to the science, and by virtue of his persevering attention and practice, rendered himself a fine executant on each of the above instruments; and after displaying his talents on them in various cities of Germany, he visited, and, for a while, settled, in Leipsic, where he distinguished himself as a composer and concert director. From Leipsic he went to Brunswick, and from Brunswick to Magdeburg; in which latter city he fixed himself, but occasionally went to Berlin, where he formed

an acquaintance with Marpurg, Fesch, Reichart, and other great musical writers and composers. Industrious as ingenious, he produced a prodigious number of compositions, principally instrumental, by the acknowledged excellence of which he raised for himself a name that, in Germany at least, will long be remembered and honoured.

Madam Müller, the consort of Augustus, exhibited, in one of the most elegant women of her time, an extraordinarily fine piano-forte performer, rivalling, on one instrument, the agile and polished execution of her husband.

Johann Immanuel Müller received his first musical instruction from his father, who taught him the violin: the schoolmaster of his native village then gave him some lessons on the piano-forte; after which, his godfather, the curate of the same place, brought him so forward on the organ, that, at the age of nine years, he was heard with pleasure and surprise at one of the neighbouring churches, by some of the best judges of organ performance. In 1785, he was received into the choir of Erfurt; he soon afterwards studied the piano-forte and organ under Kluge, and thorough-bass and composition under Kittel. In 1795 he was appointed organist of the Regler church, at Erfurt; shortly after which he was invited by the community at Kersleben to his first-mentioned situation; in the enjoyment

of which he still continued in 1799. Johann produced many valuable compositions.

Wenzel Müller was commonly called, at Vienna, *the people's composer*, on account of the familiar style of his compositions, and his popular choice in compilation. Though indulgent to the common taste Wenzel was so thorough a musician, that it may be said of him, that he sacrificed his science, and stooped from the natural elevation of his genius, to his favorite object of conciliating the patronage of the multitude. The consequence is, that his operettas and his potpourri are performed at all the theatres in Germany, and that the success they everywhere meet justly ranks him, in the public opinion, with Von Dittersdorf.

KAEMPFER.

Joseph Kaempfer, a celebrated double-bass performer in London, towards the end of the eighteenth century, was by birth a Hungarian, and originally an officer in the Austrian army. Being in garrison in Croatia, the leisure his situation afforded him, induced the idea of making music his future profession. After trying several different instruments, he fixed on the double-bass; chiefly because he found that he should have fewer rivals in that department of performance, than in any other, and consequently a greater chance of distinguishing him-

self. Without the aid of any master, any stimulus but his emulation, any spur but his genius, any guides but his own taste and judgment, he made a rapid progress; and, when he deemed his executive powers worthy of being submitted to the opinion of the public, he went to Vienna, where, soon after his arrival, he was admitted into the band of the Prince of Esterhazy's chapel, over which presided the immortal Haydn. By virtue of his extraordinary talents and industry, he attained a power of execution on his instrument (which he used to call his *Goliah*) that enabled him to perform the most difficult violin passages, with a degree of delicacy that rendered the altissimo notes as soft and sweet as those of an armonica.

Wishing, in 1776, to visit other parts of Germany, and finding the magnitude of his double-bass inconvenient for conveyance, he had one made upon a principle of his own, by which it might be taken to pieces and put together again, at pleasure. The last continental city at which he displayed his abilities was Petersburg, whence he passed over to England, and arrived in London in 1783. His debut at once established his reputation there, as a solo performer; and the succeeding exhibition of his abilities not only supported but augmented his celebrity

LULLY'S EPITAPH.

The Latin poet, Santeuil, whose merits Louis XIV. rewarded with a pension, being desired by that monarch to write an epitaph for Lully, his majesty's secretary and favorite composer, he produced the following, which was engraven on a magnificent monument, erected by his family in the church of *Petits-Pères*:—

Perfida Mors, inimica, audax temeraria et excors,
Crudelisque et cæca, probris te absolvimus istis.
Non da te querimur, tua sint hæc unica magna:
Sed quando per te populi regisque voluptas,
Non ante auditis rapuit qui cantibus orbem,
Lullius eripitur, querimur modo, surda fuisti.

Perfidious Death! inimical as bold,
Who strik'st alike the juvenile and old;
Blind, cruel, reckless,—we thy shafts could bear,
While still we hop'd our Orpheus thou would'st spare:
But since thou'st silenc'd ev'ry charmful lay;
Since toneful Lully thou hast snatch'd away,
Whose music flow'd in dulcet tides along,
Who ravish'd prince and people with his song,
'Tis not thy fatal pow'r inspires our grief;—
Ah, no! we only weep that thou wert deaf.

T. B.

BENEFIT PLAY-BILL.

Linton, a musician belonging to the orchestra of Covent-Garden Theatre, was murdered by

some street robbers, who were discovered and executed. A play was given for the benefit of his widow and children, and the day preceding the performance, the following appeared in one of the public prints :—

"*Theatre Royal, Covent-Garden.*

"For the Benefit of Mrs. Linton, &c.

"'The widow,' said Charity, whispering in my ear, 'must have your mite; wait upon her with a guinea, and purchase a box ticket.'

"'You may have one for five shillings,' observed Avarice, pulling me by the elbow.

"My hand was in my pocket, and the guinea which was between my fingers, slipped out.

"'Yes,' said I, 'she shall have my five shillings.'

"'Good Heaven!' exclaimed Justice, 'what are you about? Five shillings! If you pay but five shillings for going into the theatre, then you get *value received* for your money.

"'And I shall owe him no thanks,' added Charity, laying her hand upon my heart, and leading me on the way to the widow's house.

"Taking the knocker in my left hand, my whole frame trembled. Looking round, I saw Avarice turn the corner of the street, and I found all the money in my pocket grasped in my hand.

"'Is your mother at home, my dear?' said I, to a child who conducted me into the parlour.

'"Yes,' answered the infant, 'but my father has not been at home for a great while; that is his harpsichord, and that is his violin. He used to play on them for me.'

"'Shall I play you a tune, my boy?' said I.

"'No, sir,' continued the boy, 'my mother will not let them be touched; for, since my father went abroad, music makes her cry, and then we all cry.'

"I looked on the violin; it was unstrung. It was out of tune. Had the lyre of Orpheus sounded in mine ear, it could not have insinuated into my frame thrills of sensibility equal to what I felt.

"'I hear my mother on the stairs,' said the boy. I shook him by the hand. 'Give her this,' said I, and left the house. It rained; I called a coach, drove to a coffee-house, but, not having a farthing in my pocket, borrowed a shilling at the bar."

ROYAL CAPTIVE RELIEVED BY HIS MUSICAL TUTOR.

Richard the First, of England, both an amateur and practitioner of music, had, for his instructor in that science, the celebrated Blondel. When the king, during what were called the Holy Wars, became a prisoner to the Duke of Austria, Blondel learning that his royal pupil

was languishing in close confinement, in a strong tower, the name of which was kept a profound secret, he left England, and travelled through Germany in the hope of discovering his prison. Learning, after a long and sedulous search, that a captive of distinction was confined in the castle of the village of Lowenstein, he hastened to that place. After examining the castle with the utmost attention, he observed that one of its towers was more strongly grated than the others, and suspecting that Richard was there lodged, he got as near to it as he could, and began to sing one of the airs which he had formerly composed for, and taught, the king. He was heard within, and had scarcely finished the first couplet, when a voice from the gloomy inclosure began the second, and proceeded to the end of the melody. He then knew that Richard was there; and ultimately made that knowledge the means of his release. On this anecdote is founded Gretry's interesting little opera of Cœur-de-Lion.

ORATORIO OF THE FALL.

About the beginning of the present century, a manuscript oratorio, entitled *The Fall*, written in Latin, was found in the library of Marquis Scati, at Milan. This piece was performed, for the first time, at Milan, while Milton was there,

and is the famous original so much spoken of by the learned, as having given our illustrious poet the hint for his *Paradise Lost*. The contents of the title-page are as follow:—

Protoparentum Crimen et Pœna. Oratorium Musicis Expressis Modulis, A. D. Cajetano Furlonio Citharœda; cujus Fidibus commisit, S. Poeta cantans vobis. Divina, decimo secundo Kal. Aprilis.

INTERLOCUTORES.

ADAM,
HÆVA,
LUCIFER,

ABSENT GENIUS.

Dr. Arne was remarkable for his deficient memory respecting things trifling in themselves, yet sometimes of considerable consequence, as connected with other matters. If he made an appointment to meet a friend, whether for the purpose of business or amusement, it was twenty to one that he either did not attend to it at all, or that he mistook the day; and, if he wrote an order for the theatre, it was equally probable that the play would be misnamed, or that the frank would bear a wrong date: and on one occasion, when he had prepared an elaborate ode, had it rehearsed, and announced the day for its public performance; and the great room at the Crown and Anchor was crowded with company, impatiently waiting for their expected gratification, he arrived at the tavern-door in a fiacre; leaped

out with the score under his arm; and left the parts behind him. When the doctor discovered his neglect, he was in the condition of a madman. Persons were dispatched in all directions in search of the coach, but it could not be found, and the band and company were subjected to the mortification of being dismissed; the first without performing, and the latter without hearing, a note of the prepared ode.

GOSSEC'S O SALUTARIS.

The production of this sacred piece, composed in 1780, arose out of the following circumstance: Messrs. Lais, Cheron, and Rousseau, three French singers, were in the habit of frequently accompanying Gossec, to dine with M. de la Salle, secretary of the opera, at Chenevières, a village near Paris. The curate of the parish, who was well known to them, one morning, requested the three singers to perform that day in his church, on occasion of a festival. "With all my heart," said Lais, "if Gossec will write something for us to sing." Gossec immediately asked for music-paper; and, whilst the parties were at breakfast, wrote his *O Salutaris*, which, two hours afterwards, was sung in the church. This anecdote soon became known at Paris, where the composition was performed at the Spiritual Concerts and elsewhere, with great applause.

EARLY PSALMODY.

Psalm-singing was first introduced in the reformed religion, by the Dissenters, and has hitherto been more used by them than by the Established Church. But their great aversion to any thing resembling Popery led them to abandon every kind of what was then called *Curious Singing*, and, of course, they would not allow to their worship the embellishment of any musical instrument. Psalmody flourished so far back as the beginning of the seventeenth century; when it was the custom for the Parish Clerk to set the tune by the sound of an old brass candlestick, upon which he rapped his knuckle, to give the *key*. As this puritanical stiffness wore off, the candlestick was gradually supplanted by a pitch-pipe; and, about the year 1650, a still greater innovation took place, by the introduction of a bass-viol,—an instrument which had never before been heard in any place of public devotion.

THE ADMIRABLE CRICHTON.

The admirable Crichton, a Scotchman, whose great and versatile endowments adorned the sixteenth century, and marked him as the peculiar favorite of nature, was as much distinguished by his musical talents, vocal and instrumental, as by his corporeal strength and activity, his adroitness with the sword, his knowledge of languages, his

acuteness in disputation, his perfect command of the flowers of rhetoric, his profundity in logic, his proficiency in drawing and painting, his uncommon gracefulness in dancing, or his skill in horsemanship. Exercised and accomplished as he was in all these provinces of human art and ingenuity, he was continually singing; and his guitar was rarely out of his hand. It was while he was indulging his taste for that instrument, that he met with his death, which happened in the following manner:—

Settled at Mantua, where he filled the station of tutor to the Duke's son, Crichton, one evening, for his diversion, carelessly strolled abroad, playing on his guitar as he rambled through the streets. He had not been long from the palace, before he was suddenly attacked by six men in masks. In this trying exigence, he was not deserted either by his courage or his skill; but opposed the ruffians with such activity and spirit, that they were soon dispersed; and their leader being disarmed, to save his life, threw off his disguise, and discovered himself to be the Prince, his pupil. The generous Crichton no sooner perceived who was in his power, than he drew back, took his own sword by the point, and presented it to the Prince, who immediately seized it, and, instigated, as it is supposed, by his jealousy of his tutor's extraordinary and inimitable merit, basely thrust him through the heart.

PRECOCIOUS MUSICAL DISCRIMINATION.

Lord Mornington's musical discrimination, even in his infancy, was strikingly quick. When Dubourg, whose skill, as a violinist, delighted the lovers of fine execution, about the middle of the eighteenth century, was on a visit at the family seat, the child would not let him take the violin from his father, till his little hands were held: but he no sooner heard that great performer, than his feelings were changed: he was instantly sensible of the difference; and then it was still more difficult to persuade him to let Dubourg return the instrument to his father; and the infant would never afterwards permit his father to play while Dubourg was in the house.

ORIGINATOR OF ORATORIOS.

What is called the *cantata spirituale*, or oratorio, is generally believed to have been indebted for its origin to San Filippo Neri, a priest, who, about the middle of the sixteenth century, was accustomed, after the sermons, to assemble such of his congregation as had musical voices, in the oratory of his chapel, for the purpose of singing various pieces of devotional and other sacred music. Regularly composed oratorios were not, however, in use till nearly a century afterwards. These, at their commencement,

consisted of a mixture of dramatic and narrative parts, in which neither change of place nor unity of time were observed. They consisted of monologues, dialogues, duetts, trios, and recitatives of four voices. The subject of one of them was the Conversation of Christ with the Samaritan Woman; of another, the Prodigal Son received into his Father's House; of a third, Tobias with the Angel, his Father, and Wife; and of a fourth, the Angel Gabriel with the Virgin Mary.

THE ETRURIAN TRUMPET A CONCH.

The Etrurians are, by ancient history, allowed the credit of having invented the trumpet. They appointed persons to be upon the watch day and night, in their towers upon the sea-coast, to give signal of any extraordinary circumstance. This they did by a blast from their trumpets; and, as the word *Triton* signifies the *tower of the Sun*, and from the tower of the Sun a deity, half a man and half a fish, was framed of the same name, *Triton* was feigned to have been Neptune's trumpeter. Hence this god is described by Nonnus, *as possessing the deep-toned trumpet of the Etrurians.* However, in early times, these brazen instruments were but little known; and people were obliged to make use of what was near at hand, the conchs of the sea, implements

which every strand afforded. By sounding these, they gave signals from the top of the towers, when any ship appeared; and it is in the act of blowing the conch, that Triton is generally represented. Hence it follows, that the conch was the Etrurian trumpet.

MUSIC OF ANCIENT ROME.

According to Cicero and Quintillian, the ancient Romans were not originally indebted to the Greeks for music, but had a music of their own. Flutes and harps cheered the festivals of Numa, *carmina* of the *Salii* were sung, accompanied by the sounds of the *sacred shields*, on which the time of the melody was beaten; and Junius Tullius established a military band, consisting of horns and trumpets. However, no particular or satisfactory history of Roman music is to be found; and whether the want of such a history be much to be regretted, we may fairly doubt; for, probably, there would be little for the author to relate, either respecting its theory or its practice. Music, as a source of mirth, appears, for a long time, to have been limited to private use. Livy, at the beginning of his seventh book, speaks of the *Ludi Scenici*, and more than insinuates, that music was piously employed, when he tells us, that, in the time of a plague, the Romans sent to Tuscany for better

musicians than their own, in order to appease the Divine wrath. The inevitable inference from this circumstance is, that whatever advance the Romans had then made in music, was considerably exceeded by the progress of the Tuscans. This position is further sanctioned, by the discovery in modern times, of some musical instruments of ancient Etruria,—instruments apparently superior, in construction and in effect, to those of Greece and Rome.

To look back upon the music of ancient Rome, inferior as, probably, it was to that of Greece, is to behold an art charming in its own essence and character, farther exalted by its union with the sublimity of its sacred sister, Poetry, and the magnificence by which its public performance was attended. No spectacle of modern times is comparable to that of the Roman theatre. We have nothing that the mind can, for a moment, place by the side of that splendid combination of music, poetry and painting, dress, dancing, and personation; which filled the ear, dazzled the eye, and swelled, decorated, and enchanted the gorgeous scene. Performances in uncovered theatres, capable of containing scores of thousands of spectators, required the junction of numerous instruments; and the sounds of these were fortified by metalic vases, and the *organum hydraulicum*, or water-organ, suited, by its

magnitude and powers, to the vast area required to be filled. The dramas represented in these prodigious edifices, were so suitable to the dimensions of the stage for which they were prepared, that all the intended delight was excited in the multitudinous spectators, and created an applause, the loudness of which Horace compares to the sounds of the forest of Garganus; and to the Tuscan sea roaring in a storm. The Roman music, it is obvious, was of a coarser description, and depended, for its effect, more on the immensity of its volume, than the music of the Greeks. It operated more powerfully on the sense, but had not equal influence upon the passions; it was less refined, without compensating that disparity, by rousing and commanding, in any superior degree, either the stronger or the finer feelings of our nature.

PURCELL AND DRYDEN.

Among the warmest admirers of Purcell was our great Dryden. *Alexander's Feast* is said to have been written with a view to its being illustrated by the poet's favorite composer. Why the intended task was declined, does not appear. The reasons given for the musician's non-compliance with the author's design, is insufficient and improbable. He, who deemed his talents worthy of being employed upon the holy subli-

mity of the *Te Deum*, would not be awed by the energies of a secular production.

Dryden's vanity does not appear to have been wounded, nor his magnanimity abated, by Purcell's declining the honor intended him, since he not only wrote the epitaph of his departed friend, but lavished on his living genius the warmest eulogy of his admiring muse:—now we hear her singing,

"Sometimes a hero in an age appears,
But scarce a Purcell in a thousand years."

Then her song is,

"The heav'nly choir, who heard his notes from high,
Let down the scale of music from the sky;
They handed him along;
And all the way he taught, and all the way they sung."

DR. ARNE.

Thomas Augustine Arne, son of an eminent upholsterer in King-street, Covent-Garden, received his education at Eton College. The provident wisdom of his father designed him for the legal profession; but the native taste for music that afterwards rendered him so conspicuous an ornament of his country, disclosed itself in his earliest youth, and, by his schoolfellows, has been said to have interfered with the progress of his academical attainments. According to some of his biographers, a flute too often sup-

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ARNE.

plied the place of Virgil or Horace; and, on leaving the grammar-school, he brought with him so strong a predilection for the *concord of sweet sounds*, that he was frequently tempted to avail himself of the privilege of a liveried servant, by going in a borrowed garb to the part of the opera-house, then usually allotted to the domestics of the nobility. Sensible of the pain and displeasure that would be created in his father's mind, should he know that his son's partiality was devoted to the charms, and his time to the cultivation, of music, he secretly procured, and conveyed to the attic story, an old spinnet. On this instrument, after cautiously muffling the strings, he guardedly and timidly practised, during the hours when suspicion and the family were asleep.

In the case of this juvenile votary of Apollo, genius, and external circumstances, were woefully at variance. To have been totally excluded from the pursuit of his beloved art, had distracted the young musician; and the knowledge, that nature and inclination opposed his ever becoming a special pleader, or barrister, would have been a heavy affliction to his father. He, therefore, had no alternative, but to conceal the reluctance with which he proceeded in the study of a profession he had resolved never to prac-

tise, and clandestinely to continue his favorite study and exercises.

While improving his execution on the spinnet, and applying himself to the acquisition of thorough bass, he contrived to procure the advantages of some instructions on the violin. Under Festing, he made so rapid a progress, that not many months after the commencement of his application to that instrument, his father calling accidentally at the house of a friend, detected his son in the very act of leading a chamber-band: His astonishment yielded to a degree of anger, that was not speedily appeased: but, at length, cool reflection, and the apparent desperation of the case, determined him to indulge the pertinacious bent of nature, and afford his son every possible opportunity of turning his talents and inclination to a profitable account. Bracton *De Legibus* and Coke upon Littleton, now gave way to Corelli's concertos and Handel's overtures; and the unrestrained tones of Augustine's violin bewitched the whole family. Miss Arne, endowed with a remarkably sweet voice, was particularly affected by her brother's performance, and gladly received, from his taste and knowledge, instructions that soon qualified her for a public performer. The style in which the young lady acquitted herself in Lampe's opera

of "Amelia," induced her affectionate tutor to prepare, for the exercise of her abilities, a new character. He accordingly set to music Addison's opera of "Rosamond," in which, while the future-celebrated Mrs. Cibber represented the heroine, the younger brother of the composer acted the part of a page. The piece was most warmly received, and performed ten nights successively; the last time for the benefit of the composer.

The success of this production was too encouraging to permit the ardent mind of so young a candidate for fame to remain inactive; and Mr. Arne directed his genius to the composition of a burletta. Fielding's "Tom Thumb," originally brought forward under the title of "The Tragedy of Tragedies," was the chosen subject; and now, transformed into the "Opera of Operas," that piece was re-produced at the new theatre in the Haymarket, "set to music *after the Italian manner*, by Mr. Arne, jun. The reception of this effort was no less favorable than that of the former. At the *second* representation, the Princess Amelia and the Duke of Cumberland were present; the *sixth* attracted the Prince of Wales; and the *eighth* had among its auditors the younger princesses.

These two pieces, nay the first of them alone, exhibited genius and science sufficient to esta-

blish a dramatic composer; but the music of "Comus," produced in 1738, gave evidence of powers too superior not to astonish and delight every judge of original, sweet, and nervid composition. In this mask, he introduced a style, unique, and perfectly his own. Without aspiring to the high energy of Purcell, or the ponderous dignity of Handel, it was vigorous, gay, elegant, and natural; and possessed such strong and distinctive features as, by its production, to form an era in English music. By the beauty of this piece, and by that of his numerous single or detached songs, Arne influenced the national taste, and begat a partiality for that flowing, sweet, and lucid style of melody, which captivates the ear by the simplicity of its motivo, and satisfies the understanding by the truth and emphasis of its expression. It long guided, or governed, the genius of inferior composers for our theatres and public gardens, and constituted, and settled, a *manner* which, more justly than any other, may be denominated *English.*

About the year 1740, Mr. Arne married Miss Cæcilia Young, a vocal pupil of Geminiani, and an excellent performer. In 1742, they went to Ireland, where the husband as a distinguished composer, and the wife as a celebrated singer, were kindly and honorably received. After

remaining in that country two years, they returned to England, and the composer of "Comus" formed an engagement with the proprietors of Drury-lane theatre, for himself as musical author, and Mrs. Arne as serious singer.

Here his talents sometimes (and not reluctantly) clashed with those of Boyce, a master, with whom himself, and only himself, was qualified to contend. In truth, Arne possessed a spirit that vied with his genius, and that (whether prudently or otherwise) would not have shunned a contest even with Handel.

In the following summer (1745), the proprietor of Vauxhall Gardens having resolved to add vocal to his instrumental performances, engaged Mrs. Arne as one of his singers. This improvement in the rural recreations of that place, opened a new field for the display of Arne's powers, which, in the numerous ballads, dialogues, cantatas, duetts, and trios, afterwards produced in the town's delightful evening's retreat, shone forth with a sweet serenity, and, by the spreading aid of the press, charmed the whole kingdom.

In 1762, after producing, in addition to his "Rosamond" and "Tom Thumb," two oratorios ("Abel," and "Judith"), "Britannia," and the "Judgment of Paris" (both masks), "Thomas and Sally" (an after-piece), and "Eliza" (an

opera), *Doctor* Arne (for during this interval he had taken his degrees at Oxford,) ventured upon the arduous and dangerous task of composing an Anglo-Italian opera. His selected drama was that of Metastasio's "Artaserse." Excellent as the piece is in the original, the translation he adopted was too bald to allow his reckoning upon any support from the quality of the words he had to treat; and, consequently, his sole dependence was on the merit of his own contribution. It was in the music of this piece, that he first quitted that simple and natural cast of melody, which, in Rosamond, Comus, Eliza, Judith, and a countless variety of independent cantatas, ballads, airs, &c. had attracted and pleased every rank of society. His boldness and success were equal to the risk; and the risk was great. The nature, however, of his undertaking admitted of one resource; and of that he pretty freely availed himself. In as far as it was intended, that the style should bear on that of the Italians, he had the opportunity of introducing and appropriating many select passages, which, while they served to throw over the whole a novel air, would be little liable to detection by a playhouse audience. The principal performers in Artaxerxes were Tenducci, Peretti, and Miss Brent, the Doctor's pupil. The piece was ar-

deutly applauded, ran a great number of nights; and, when ably performed, is still, and will ever be, listened to with rapture.

Of the general character of Arne's melody, it has been said, that, if analyzed, "it would appear to be neither Italian nor English; but an agreeable mixture of Italian, English, and Scotch." But, the opera of Artaxerxes excepted, and some few airs forming designed imitations of the Scotch style, no compositions are more purely English than the vocal productions of this master. It has, with an equal confidence, been asserted, that he was not a sound contrapuntist; but every candid adept in the science of harmony, will not only admit his erudition as a theorist, but vouch for his skill in digressive modulation and harmonical evolution. His oratorial choruses, though not *Handelian*, exhibit well-worked fugues, and close and artful fabrication. Unlaboured simplicity, and liquid sweetness, were the natural characteristics of Dr. Arne, not loftiness and grandeur; in him, the majesty of the epic relieved not the beauty of the pastoral; his Apollo might emulate, but could never attain, the strength of Hercules; and if ever this musician compromised his gracefulness, it was when he affected a dignity or force, not included in the qualities of his genius. But his powers, if not gigantic, were animated and

striking, as well as pleasing and simple; and, on proper occasions, even vigorous and brilliant. His "Rise, Glory, Rise!" (an air in Rosamond) displays a fire, and even a nobleness, to which few English cotemporaries could pretend. In the opening song of his Comus, "Now Phœbus sinketh in the West," we hear the notes of a manly and generous joy; and listening to his cantata of the "School of Anacreon," catch his vivacious delirium, and seem lost in the complicated influence of love, conviviality, and wine. Then his air of "To keep my gentle Jesse," in the Merchant of Venice, there is not a more impressive example of delicacy and tenderness; and the melody of "Where the bee sucks, there lurk I," has long been the indispensable ornament of Shakspeare's Tempest. The ballad of "Gentle Youth, O, tell me why," is a musical sample of the elegant pathos of Sappho; "When in smiles the fair appears," is an air the susceptible Tibullus might have sung to his Delia, or his Plautia; "Vain is beauty's gaudy flow'r," is itself one of the many *beautiful flowers* in the Doctor's Judith; and to enumerate the specimens of vocal excellence in his Eliza, Elfrida, Artaxerxes, and Caractacus, (the music of which last piece, unfortunately, was never printed,) would be to mention almost every melody those dramas comprise.

Of Arne's instrumental productions, it still remains to speak. These are few; but they exhibit powers that, evidently, only required a more constant exercise in that province of composition, to become as conspicuous in it as they were rendered in another by the felicity of his vocal music. His overture to Rosamond is ingenious, scientific, and enriched with an andante movement not less mellifluous and graceful than the minuet in Handel's overture to Ariadne: the overture to Comus opens in a bold style, presents, in its second movement, a well-worked fugue upon an animated and appropriate subject; and concludes with a highly attractive and very original air in triple time, *alla sarabande*. The overture to Eliza is conceived with spirit; announces a free and facile fancy; and, in addition to a legitimate and excellent fugue, contains a minuet, the sweet simplicity of which cannot be heard with indifference. With the merits of the overture to Artaxerxes, the public is almost too well acquainted, for it now to require critical notice. A few remarks, however, may not be improper. The first movement of this so justly admired production is remarkably original, highly spirited, and, throughout, sparkles with a fire that declares its energetic source. The contrast to the first and second to the third and fourth bars, is uncommon and surprising; the variations

brought together, and the art with which the general vigour is relieved and sustained, strongly speak the real master, and the man of genius, while an intimate knowledge of the several powers of a band is every where evinced. The admiration and interest with which the succeeding *tempo minuetto* has always been heard, is honorable to the public taste: the chasteness and the delicacy by which it is characterized, have demonstrated themselves, by moving all hearts. Refined in its essence, but simple in its manner, it is accommodated to the feelings of every rank, and, while nature dictates the taste of society, will continue to affect and to charm. The concluding movement, a kind of gavot, cannot be spoken of in terms equally commendatory. In its leading conception, it is coarse and monotonous: the general ideas are common-place, and the modulation insipid and circumscribed. An ever-esteemed friend, a patrician amateur, the lustre of whose birth yields to that of his talents,—insists even upon the *vulgarity* of this movement: and, enamoured as we are with the signal merits of Arne, we cannot oppose this nobleman's opinion. Nevertheless, regarding the overture to Artaxerxes with a general eye, we cannot but pronounce it a strong and decisive specimen of a great and original genius; and acknowledge that, placed amid all the dramatic overtures that

have ever been produced, it would be clearly distinguishable, and might assert its identical and independent character.

The overtures to his numerous dramas were not the only instrumental productions of this charming English musician. He composed several sets of sonatas for violins and other instruments, and a suite of harpsichord lessons.

Though every musical critic will, in candour, admit, that sublimity was not included in the style of Dr. Arne, or within the range of his genius,—that the pastoral reed, rather than the brazen tube,—the strain of rural simplicity, not the pompous pæan,—constituted the proper medium, and the natural object of his powers: though with the elegant ease of the chamber, he knew not to combine the grandeur and solemnity of the choir—the majesty which stalks in the nobler movements of Purcell or Handel,—yet in smoothness, variety, and unaffected grace, ease, tender sentiment, and simple animation, he might dispute the palm with either of those colossal masters. No trivial honor is it to this bright and permanent ornament of the English theatre, that, during the fourscore years that elapsed between the death of our *British Orpheus* and that of Arne,

> ——— Nature's sweetest child,
> Warbling his native wood-notes wild,—

no candidate for musical fame, among our countrymen, challenged, and obtained, the high and universal admiration conceded by Englishmen to the productions of the composer of *Comus* and *Artaxerxes*.

This charming musician died of a spasmodic complaint, on the 5th of March 1778, and was buried in the church of St. Paul, Covent-Garden.

MADAM MARA AND MADAM TODI.

Madam Mara and Madam Todi happening to be at Paris at the same time, the amateurs were divided into two rival parties, on the subject of the respective merits of those very distinguished singers. At the *Concert Spirituel*, an auditor asking a gentleman who sat near him, which of the two he thought the superior performer, "*C'est la Mara*," replied his neighbour. "*C'est bien Todi*" (*bientot dit*), said a third person, who was not of the same opinion.

SINGING IN LITTLE RUSSIA.

No people have a greater propensity to singing, than the inhabitants of Little Russia, especially when they are travelling. When about to visit any distant place, no sooner are the postilions mounted, than they begin to hum an air, which they often continue to vociferate for hours, without the least intermission: they will occa-

sionally sing in parts, and hold a kind of musical dialogue, chanting, as it were, their common conversation. As the postilions will sing from the beginning to the end of a stage, so will the soldiers during a whole march; the peasants lighten in this manner the most laborious of their occupations; the public-houses re-echo with their carols; and, in a still evening, the air vibrates with the notes of surrounding villages.

PUNISHMENT OF DISOBEDIENCE.

At the Grand Commemoration in Westminster Abbey, 1791, it was made a rule, that no performer should sit, except between the acts. An Italian, of the name of Tureen, disregarding this regulation, was frequently admonished; but to no purpose. During the performance of one of the full chorusses, the elder Ashley directed a carpenter to go up; get behind him unnoticed; and nail his coat to the seat. When Pacchicrotti was singing, Tureen suddenly rose, the better to hear that fine performer, and tore off the flap of his coat. His imprecations were so loud, and he swore so lustily, in bad English, that the whole audience heard him, and the performance was near being stopped. The King sent Lord Sandwich into the orchestra, to learn what had occurred; and the circumstance, when known, mightily amused his Majesty.

ROYAL PUN.

Mr. Greatorex, who, as one of the Directors of the Concert of Ancient Music, had the honor of dining with the Prince of Wales, on retiring was asked by the Prince, where he was going? He replied, *to wait upon his Majesty*. "Oh! then sit down again, Greatorex. There is no hurry. The King is a *Great Rex* certainly, but you are a *Greater*."

RUSSIAN CONCERT.

When Balliot was at Petersburgh, Prince Potemkin took him into a dark gallery of the Palace, when suddenly a mass of musical sounds burst upon his ear, that struck him with astonishment. The Prince asked him, whether he knew what it was he heard. He replied, "All I know is, that I hear music of the most sublime and magnificent kind; but from what instrument it proceeds, I cannot guess. Instantly the gallery became illuminated, and exhibited, to his astonished sight, not less than 100 performers, each having in his hand a horn or bugle, with which he sounded only a single note; and these horns were of all sizes, from that of a large organ-pipe to the smallness of a common extinguisher. This singular band afterwards performed, in unison and octaves, the treble part of one of Haydn's Sinfonias, and with an identity of effect that cannot be described.

JONATHAN BATTISHILL.

This musician, with whom few English masters of his own day can justly be compared, was the son of a solicitor, and born in London, in the year 1738. At the age of about nine years, he was received into the choir of St. Paul's. To Mr. Savage, tutor of the children attached to the service of that cathedral, he, at an early age (for his fine voice left him before the arrival of his thirteenth year) was articled for the usual term. His master, whose ancestors, it may be presumed, derived their name from their nature, treated him with great severity; and, far from promoting, seems to have endeavoured to retard, the improvement of his pupil. But it is a characteristic of real genius, not to yield to surmountable obstacles. The young student, enamoured with the science on the acquisition of which he was destined to depend for his future prosperity and fame, found means to make a rapid advance both in scientific knowledge and manual execution. Long before the expiration of his pupilage, his cultivated talents excited notice, and extorted applause; and, when he became his own master, his application more intense than ever, carried him forward with an accelerated velocity; and some melodies, which he soon afterwards produced, for the use of Sadler's Wells,

procured him immediate and considerable celebrity. His anxious spirit of research, combined with constant practice on the organ, had at once stored his mind with those treasures of harmonic combination and evolution, from which he originally derived his knowledge, and ultimately modelled his style, and gave him a command of hand adequate to the execution of whatever his imagination suggested. So that, as early as at the expiration of his engagement with Savage, he was esteemed one of the best extempore performers on the organ, of which his country could boast. Dr. Boyce, sensible of the congeniality between the young musician's talents and his own, cherished a partiality for his rising brother professor, and associated him with himself at the Chapel Royal, as his regular substitute at the organ, whenever his other avocations prevented his personal attendance. About the same time, Battishill formed an engagement with the manager of Covent-Garden Theatre, as the conductor of the band, and presided, accordingly, at the harpsichord. In that situation, he became acquainted with the merits, and charmed with the person, of Miss Davies, the original *Madge* in *Love in a Village;* and a union ensued. Soon after his marriage, he was elected organist of the united parishes of St. Clement Eastcheap and St. Martin Orgar, and

also of Christ-Church, Newgate-street; which appointments compelled the resignation of his engagement with Dr. Boyce.

His income improving as his reputation increased, he quitted the humble situation of a conductor of a theatrical orchestra, and depended on his pupils, churches, and the occasional emoluments of his compositions. In 1764, Mr. Battishill coalesced with Mr. Michael Arne, in the production of the music of a serious opera, entitled *Almena*, and brought out at Drury-lane Theatre. The overture and some of the airs were from the pen of his coadjutor; and the choruses and remainder of the melodies were supplied by his own genius and science. The whole of the music was good, some of Battishill's songs excellent, and his choruses displayed, in their vocal construction, a boldness of design, and, in their accompaniments, evinced the master and man of superior talents. The drama, however, first planned, and partly written, by the ingenious Dr. Kenrick, and then (on account of a quarrel between the Doctor and Garrick) unplanned and re-written, by Holt, exhibited such an incoherent mass of insipidity, that the public patience endured it only through five representations.

Soon after this operatical failure, Battishill, not discouraged by his ill-success, undertook

the composition of the music to an entertainment, called the *Rites of Hecate.* In the airs of this piece, he demonstrated a strength and originality of imagination, and, in the adjustment of his score, an elegance and mastery, that delighted the general ear, and excited the admiration of every musical critic. His engagements now were multifarious; but the complicated duties of a teacher, parochial organist, and theatrical composer, did not diminish his partiality for ecclesiastical composition, nor induce its neglect as a study. At different times, he produced various anthems, and chants; and even condescended to set to music a collection of hymns, written by Mr. Charles Wesley, brother of John, the celebrated Methodist and Anti-Moravian.

Soon after the appearance of these hymns, Mr. Battishill published a collection of songs (twelve in number), the merits of which were various; and a set of sonatas for the harpsichord, written in imitation of Handel's lessons, and inferior only to those unequalled productions. Among his detached airs, or ballads, which are very numerous, we find the charming pastoral melody of "Ye shepherds and nymphs of the grove;" the elegant and affecting strain, "When Damon languish'd at my feet," for a long while, regularly introduced in the tragedy of the *Gamester;* the masterly air of "To reason,

ye fair ones, assert your pretence," sung at Vauxhall; the warm and generous melody applied to Mr. Garrick's Bacchanalian song, "When sparkling Champaign rosy mounts to the brain;" the rich and happily variegated cantata, "Hither, hither, young and gay;" and the beautiful and highly popular ballad of "Kate of Aberdeen."

In the composition of catches and glees, this master exhibited great resources of imagination, and an abundant store of science and ingenuity. During many years, his convivial effusions were performed at the Noblemen's Catch-Club, at the Thatched House, St. James's-street; and about 1771, that jovial society voted him a gold medal, as the prize due to the best cheerful glee submitted that year to its judgment. After this, Mr. Battishill continued to occasionally amuse himself with the composition of three, four, and five part songs, amatory, convivial and moral; and, in the year 1776, published by subscription, two excellent collections, under the general appellation of *Glees*.

After the death of his consort, in 1777, (a beautiful, fascinating, and sensible woman,) this superior master, whose habits, for a long while, had been very domestic, became gradually addicted to convivial enjoyments, dissipated his time, his fortune, and his health, in the luxuries

of company and wine, and insensibly undermined a manly genius, and a hale constitution. After a long slowly-consuming illness, he expired at his apartments, at Islington, on the 10th of December, 1801. His dying request was, that he might lie in the vaults of St. Paul's cathedral; "*And pray place me,*" added he, "*near that great man, Dr. Boyce.*" His remains were accordingly deposited close by those of the man he loved, and the musician he admired. The funeral was very numerously attended. The corpse was borne in at the great western door; and, during its transit to the choir, his divine anthem, "Call to remembrance," was performed, accompanied by Mr. Attwood on the organ. The chief mourners were the late Dr. Arnold, and the compiler of this work, who composed a funeral service for the occasion, which was sung in the centre of the church, directly over the body beneath.

The productions of this ornament of his day are marked by a peculiar strength of conception, considerable originality and sweetness, and fine harmonical adjustment. His anthems are characterised by the learning and sober majesty of Boyce's best cathedral compositions; and his choruses in *Almena*, may be compared with those in the celebrated serenata of his early friend and favorite master. His songs in the

same opera are highly florid, affectingly tender, or impressively energetic. "When beauty on the lover's cheek,"—is mellifluously amatory; and the two bass songs, "Pois'd in heaven's eternal scale," and "Thus when young Ammon march'd along," exhibit a masculine vigour, and richness of fancy, scarcely exceeded by the productions of Purcell.

Mr. Battishill added, to a taste highly cultivated in his own science, a general and ardent love of letters, which was fostered and gratified by a well-chosen and extensive library. His memory was of the most extraordinary description. Neither the literature he had once read, nor the music he had once performed, or heard, was ever forgotten. The longest compositions of Handel, Corelli, Arne, or his beloved Boyce, were always sufficiently present to his recollection, to render the assistance of the text unnecessary. His performance was not rapid. "I am no finger-merchant," was his own frequent declaration. But his extemporaneous effusions on the organ were full, learned, and highly ingenious; his execution on the harpsichord, chaste, tasteful, and emphatic; and, of all the masters of his time, no one better comprehended, or more effectually expressed, the meaning of Handel. It has been said that, "To hear Battis-

hill's performance of Handel's concertos was to hear Handel himself."

SINGULAR SIMILE.

Suett, the vocal comedian, who had not himself much to boast of, either in voice or style, was not a little addicted to the amusement of satirizing the singing of others, even when their performance was tolerably good. One evening, however, at a tavern, where he happened to be spending his evening, a conceited person, without any musical pretensions whatever, choosing, unasked, to intrude his rude vociferation on the company, Suett, when he had come to a conclusion, exclaimed—'By heaven and earth, Sir, your song is like the small-pox!" "The small-pox!" replied the singer, "how is that?" "Why, a devilish good thing when it is over."

DANGEROUS ECHO.

In treating of echoes, Kircher relates an interesting story, from Cardan, which we shall give in his own words:—"A friend of mine having set out on a journey, had a river to cross, and not knowing the ford, cried out, *Oh!* to which an echo answered, *Oh!* he imagining it to be a man, called out in Italian, *onde devo passar?* it answered, *passar;* and when

he asked *qui?* it replied *qui.* But as the waters formed a deep whirlpool there, and made a great noise, he was terrified, and again asked, *devo passar qui?* the echo returned, *passa qui.* He repeated the same question often, and still had the same answer. Terrified with the fear of being obliged to swim, in case he attempted to pass, and it being a dark and tempestuous night, he concluded, that his respondent was some evil spirit, that wanted to entice him into the torrent. He therefore returned, and, on relating the story to Cardan, was convinced by him that it was no demon, but only the sport of nature."

BRAZILIAN THRUSHES.

The *amorous thrush*, a native of Brazil, which frequents the bushes and grounds in damp, low woods, sings, with numerous repetitions, through the musical scale, as far as it lays within the compass of its voice, without missing a single note. It generally sings each note four or five times over, and then proceeds imperceptibly to the following quarter tones. But of all the birds in Brazil, no one is so constant a songster as the *Sabia*, of the thrush species. Its note, differing little from that of the blackbird, blends with its tone the melancholy sweetness of the nightingale. A modern traveller gives a remarkable anecdote of this bird: the incident, an affect-

ing one, led him to doubt, whether the song of birds is always an indication of pleasurable feeling. Having shot a *Sabia*, whose note he describes as very full and melodious, "Though badly wounded," says he, "it struck up a song, and continued the strains to almost its last moment."

CHATTERTON, THE FATHER OF THE POET.

Thomas Chatterton, father of Chatterton the poet, was the nephew of John Chatterton, the last of the name who enjoyed the office of sexton of St. Mary Redcliffe, in Bristol, which had continued in different branches of the family, during more than one hundred and fifty years. At what period Thomas Chatterton was born, has not been exactly ascertained; but it is known, that, in the early part of his life, he was in the station of writing-master to a classical seminary, and that he was afterwards engaged as one of the choristers of Bristol Cathedral. That he had studied music, and was more of a musician than singing-men generally are, he has left a sufficient testimonial in a Catch for Three Voices, printed in Dr. Gregory's Life of his extraordinary Son. The composition is in C major, and the measure three quavers in a bar. The different parts are melodious, and easy in their intervals, and the harmonical construction is full, regular, and scientific. He died in August 1752,

leaving his wife then pregnant of a son, who was born in the following November.

THE MAGICAL HORN.

If certain British legends are to be credited, (and the distinguished antiquarian, Leland, is bold in defence of their veracity,) England was taken possession of, and London built, by Brutus and his Trojan colony, long before Cæsar's invasion. It would also appear, that Conneus, a prince, and one of that colony, overthrew Gog and Magog, on or near Mount Edgecumbe; for which important service he received from Brutus the whole Duchy of Cornwall. The two Cornish warriors, however, though discomfited, were neither captured, nor dismayed; but, when the new possessor of their territory least expected them, he was besieged in St. Michael's Mount. Their chance of success was great; for, in those days, the men of Cornwall were of gigantic stature, says the legend; and it would have gone hard with the Trojan, had he not availed himself of his *Magical Horn*, which he blew so loudly, that his countrymen, then employed in building Troynovant, that is, New Troy (now London), heard it distinctly, and flying to his relief, saved him from the fury of the besiegers. The absurdity of this story is so far from requiring any comment, that it was only worthy of being extracted,

as a proof that the instruments, called *horns*, then in use with the Trojans, must, at any rate, have been surprisingly powerful; and as leaving us to wonder what their size and construction could have been, to so far transcend the loudest musical instruments of modern times, as to have formed a basis for such a fiction.

MUSIC OF THE ISLANDS EAST OF SIBERIA.

In the islands lying in the streight between Siberia and the western coast of North America, when the good fortune occurs of the carcase of a whale being thrown on shore, the prize becoming the property of the whole population, the inhabitants assemble from all parts, express the most extravagant joy, perform idolatrous worship round the animal, then strip themselves naked, and proceed to cut up and divide the prey. This done, they put on their best clothes, swell out their nostrils, decorate their lips with crooked bones, and, with demonstrations of transport, devour all the parts that are eatable. At these celebrations they exercise their musical powers, by singing and accompanying themselves with a kind of kettle-drum. This drum, the only instrument they have, is employed on all joyous occasions; its pulsatile music marks the measures of their dances, and they beat it in procession before their visitors. Thus the

song and the drum comprehend all their musical exercises; but these, notwithstanding their paucity, seem to prove, that, in one form or another, music coincides with the taste of every people, and animates the whole human race.

SONGS.

However deficient some countries may be in the higher provinces of poetry and music, there is not a people, civil or savage, without those branches of the two arts, which concern lyric numbers, and ballad melody. Songs form, in every land, one of the most important provinces of its literature and its musical compositions. The remark made by Fletcher, of Saltoun, that if he were the author of the songs of a nation, he would not care who framed the laws, is not more trite than cogent. In this country, even in the days of Shakspeare, songs were evidently considered as important, or the first of dramatic bards had not said, "I love a ballad in print." It is not merely to the stage, and other places of public amusement, that songs have been confined; their vociferation has seemed to vivify the private concert-room, cheer the tables of the wealthy and refined, awaken the joy of the cottage reveller, and gladden the street-passenger with the recounted glories of his country's successful warfare. Even the arena of politics

has resounded with lays that have contributed to defeat a bad, or support a good, public cause; election hustings, have felt the influence of popular ballads and ballad-tunes, our naval songs have been more potent than impressment, in manning our wooden walls, and the vocal narrative of a military life has often proved the army's best auxiliary.

THE CONGREGATION OF CHOIRS.

On the brook Sarpa, in Tartary, there is a colony of Moravian brethren, called by the founders, *Sarepta*. It was erected in the year 1765, and was endowed by the Russian Empress with many distinguished privileges. The settled order of their spiritual assemblies is never changed or interrupted, unless for very cogent reasons: they are generally held in public, but sometimes in private, for the communicants, or for the choirs of the unmarried brethren or sisters. This private meeting is styled, *The Congregation of the Choirs*. By an established order, two assemblies are held every week-day, and three or four on Sundays. In winter, the week-day assemblies do not commence till seven in the evening; and, when they are public, they are called, *The Hours of Lecture*; because, then are read aloud some chapters from the bible, or a sermon is preached. Twice a week, and, at

certain seasons of the year, thrice a week, the *Fratcrnity of the Holy Supper,* hold their assemblies of devotion, in which a hymn is constantly sung. During summer, the earliest of these meetings are transferred to the hours of eight in the morning; but the second are always at nine in the evening, and are denominated, *The hours of singing;* because a large portion of the ceremony consists of the vociferation of certain verses from the sacred Canticles. These are sung with correctness, and in very good style; but to the lovers of divine harmony, the greatest treat, were the public admitted, would be to hear the *The Congregation of the Choirs,* in which the service chiefly consists of chanting and singing, performed by the whole assembly, and is of a description to gratify all who delight in good sacred music.

MANFREDINI.

Vincenzo Manfredini, was a native of Bologna. After practising under various masters, he received lessons in composition of Perti and Fiorini. In 1755, he arrived, together with several of his countrymen, at Petersburg, where he almost immediately obtained the place of chapel-master to the Emperor; a situation, the duties of which included the furnishing new compositions for the church and the chamber;

and also the production of a new opera every year. Galuppi being, in 1765, appointed first chapel-master, Manfredini undertook the composition of the ballets to the operas of Galuppi, and, at the same time, taught the Grand Duke the harpsichord. The jealous and invidious criticisms, passed upon a set of sonatas he composed for that instrument, failed of their intended effect. The connoisseurs applauded their excellence; and when he presented a copy of them to the Empress, she presented him with a thousand roubles.

In 1769, Manfredini returned to Bologna, loaded with riches. His wealth, however, was not the parent of idleness; he persevered both in practice and in study; and, in 1775, published a work on the Art of Composition, under the title of *Regole Armoniche*, which he dedicated to the Grand Duke, Paul Petrowitz. Though not a production of the highest description in its kind, it contains many valuable observations, and at the time, when it first appeared, was a useful companion for juvenile students in harmony.

Of all the motets which this master composed in Russia, and all his operas, Russian and Italian, scarcely any thing is now known, except a set of six airs, a duett in the opera of *Olimpiade*, a soprano solo, and some pieces for the

violin, the viola, the violoncello, and horns, printed at Nuremberg, in 1765, and six sonatas for the harpsichord, published at Petersburg, in 1766. In 1787, Manfredini was one of the conductors of the *Gionale Enciclopedico*.

EXAMPLE SUPERIOR TO PRECEPT.

It not unfrequently happens, that celebrated public vocalists are not, during the summer of life, sufficiently prudent to provide for its autumn. This was so far the case with Madame Mara, that, after the long enjoyment of the warmest public patronage, she experienced the necessity of giving private lessons in singing. Her terms, however, were high; for which she gave a good reason:—"When I teach," she would say, "I sing with my pupils, by which aid they learn twice as much as they would by the usual method of instruction. My scholars are not taught by precept alone; they have the advantage of example. Instead of having to follow the piano-forte, they hear my voice. Singing, I am convinced, can be taught only by singers; and the fatigue of the vocation of vocal tuition is so great, that only those should attempt to teach others to sing, who have done singing in public themselves." There is so much sound sense in these remarks, that the exercise of half as much, while this lady was

reaping the benefit of her extraordinary talents, would have protected her from the necessity of teaching at all.

MUSICAL AND MAGICAL CLOCK.

Droy, a Genevan mechanic, once constructed a clock, which was capable of the following surprising movements:—There were seen on it a negro, a dog, and a shepherd: when the clock struck, the shepherd played six tunes on his flute; and the dog, as if delighted with the music, jumped up, and fawned upon him. This musical machine was exhibited to the King of Spain, who was greatly struck with its wonderful powers. "The playful gentleness of my dog," said Droy, "is his least merit; if your Majesty will be pleased to touch one of the apples which are in the shepherd's basket, you will admire his fidelity. The King took an apple, and the dog, in a musical tone, barked so loud, that the King's dog in the room began also to bark. At this, the attendant courtiers, not doubting that the whole was a musical witchcraft, immediately left the room, crossing themselves as they hurried out.

LORD PAISLEY AND DR. PEPUSCH.

Lord Paisley, a pupil of Dr. Pepusch, having received from the Doctor, in writing, many

theoretical precepts and examples, for his private instruction, most unhandsomely gave them to the public. The appearance of the work they formed, which was entitled "*A Dissertation upon Harmony,*" greatly mortified the Doctor; especially as his Lordship had printed the rules without their illustrations; and, by thus shearing away the substance, had so misrepresented the profound musician's ideas, that the contents of the book could not be known to be his, without endangering his reputation, and affecting his interest. The only remedy to this evil, that remained to him, he adopted, by immediately publishing another edition, complete in its matter, superior in its style, and so correct and luminous, especially in the "Chapter on Scales," that every real judge of the subject saw in a moment how injuriously he had been treated by is noble pupil.

THÉATRE FEYDEAU, AT PARIS.

This theatre, devoted to the representation of comic operas, is remarkable for its general lightness, especially that of its upper pillars, and for its perfect freedom from dirt and dinginess. The style of the internal view of the building and its decorations, especially the imitation of light marble, is truly beautiful. In the singing and acting at the *Théatre Feydeau*, there is a spirit,

vivacity, and grace, that banish ennui from the most languid, while the severest critic feels powerful calls upon his commendation. It is the practice of the proprietors to allow pensions to such of their authors as confine their productions to this theatre; and it is here, that those exquisite little pieces are chiefly to be found, that introduce us to Fontenelle, Moliere, and other philosophers and literary characters, at their fire-sides.

MAELZEL'S AUTOMATON.

In the *Journal des Modes* for 1809, is the following description of this extraordinary work of art:—"From a tent M. Maelzel led out a fine manly-looking martial figure, in the uniform of a trumpeter in the Austrian dragoon regiment, with his trumpet up to his mouth. The figure being pressed on the shoulder, played not only the Austrian cavalry march, and the different signals for the manœuvres of the army, but also a march and an allegro by Weigl, which was accompanied by the whole orchestra. After this, the dress of the figure was completely changed into that of a French trumpeter of the guard; it then began to play the French cavalry march, also all the signals of the French cavalry manœuvres; and, lastly, a march of Dussek's, and an allegro of Pleyel, also accompanied

by a full orchestra. The tone of this trumpet is clear, and more agreeable, than even the ablest musician could produce from that instrument; because the breath of a man imparts to the interior of the trumpet a moisture, which is prejudicial to the purity of the sound. Maelzel publicly wound up this instrument only twice, and this was on the left hip."

THE PIERIANS.

The natives of Pieria, in Thessaly, were as famed for their poetry and music, as the Pæonians were for their knowledge of physic. Thamyras, Eumolpus, Linus, Thymætes, and Museus, are all supposed to have been Pierians: though, beyond all doubt, the high-coloured descriptions given by the poets of the effects produced by the performances of these great masters of the lyre, somewhat exceed the truth; still, it will be admitted, that the very hyperbole implies a great deal, and that the exaggeration must, at least, have been founded on the reality of very extraordinary excellence. In later times than those to which we have alluded, the Pierians exhibited no small evidence of genius. Tacitus speaking of Cotys, a king of Pieria, describes him as not only of a gentle, but an elegant turn of mind; yet his picture, favorable though it be,—his "*Ingenium mite et amœnum,*"

by no means reaches the brilliancy of that prince's mental character. Like the cultivated portion of his subjects, he was devoted to learning, poetry, and music. Ovid, in his banishment, addressed to Cotys an affecting epistle, in which he implored his pity, as *a partner in the same studies:*—"AD VATEM VATES ORANTIA BRACHIA TENDO."

CHINESE MUSICAL SYSTEM.

Father Amyot, well known for his indefatigable pursuit of general learning, and extended acquaintance with the habits and manners of different countries, applied himself studiously to the investigation of the Musical System of the Chinese. The result of his inquiry was, the discovery that, before Pythagoras, or even Mercury, the division of the octave into twelve semitones, was known in China; and that, from the remotest ages of antiquity, they had in their scale only five tones, corresponding to our *fa, sol, la, si, re,* or *f, g, a, b, d,* of our major scale of C; and two others, answering to our *mi, do,* or *e, c;* and he was of opinion, that the Greeks, and Pythagoras himself, did no more than apply that theory to strings, the notes of which the Chinese had previously expressed by pipes. "But whether or not," says Amyot, "these people had the honor of being the in-

ventors of a musical system, they are at present much below other nations in the knowledge of the science of harmony, and melody."

According to the good father, they are even ignorant of musical notation, and have no signs by which to denote the diversity of tones, the rising or falling of the voice, or any other intervals and variations; a knowledge of which constitutes an acquaintance with the principles of the musical science.

The airs which the Chinese sing or play, are only learnt by rote, that is, by the ear; notwithstanding which, they frequently exercise their imagination in the production of vocal novelties.

Music is seldom heard at China, except at plays, weddings, and public festivals. The concerts of the Chinese, if their performances deserve to be dignified with the appellation, have no dependance on the variety of tones, or difference of parts. As is practised throughout the other countries of Asia, they all sing the same melody. They have eight kinds of musical instruments of their own invention, the tones of which are intended to imitate the human voice; some of these are of stone, others of metal, like the European bells; and they have one which is not unlike the trumpet. They have also pulsatile instruments, made of skins, like our drums.

They likewise make use of instruments strung with silk; these are a kind of cymbals, which are chiefly performed on by blind people. They are not without violins; but their violins have but three strings. To these instruments they add two or three, which resemble the German flute; and a small species of organ, the tone of which is rather pleasing.

But the Chinese are the only people whose ingenuity has constructed musical instruments of stones. One which they have of this kind is called a *king:* it consists of an assortment of sixteen stones, formed like a carpenter's square, and suspended by the angles, as we now suspend our musical bells; which stones they strike in the same manner.

Their wind-instruments are made of the bamboo, in a variety of forms, composed of pipes joined together, or separate, and, more or less, pierced with holes. The principle of their wind-instruments is formed of a gourd and a number of bamboo pipes. The neck of the gourd being cut off, it is covered with a piece of wood, in which several holes, of different diameters, are bored; into each of these holes a bamboo pipe, shorter or longer, is fixed, in order to diversify the tones; and another pipe, like the handle of a pipkin, is introduced into the side, below the wood cover; which, when applied to the mouth,

conveys the air to all the pipes it contains. Father *Perura*, a tolerable musician, when he visited China, wrote down, in European notes, an air, which the Emperor played on one of his flute-like instruments, and immediately performed it to his Majesty; which so astonished him, that he could scarcely believe his eyes and ears; not being able to comprehend how a stranger could so quickly learn a piece of music that had cost him so much time and labour to acquire.

A CURIOUS MUSICAL CONTRACT.

Haydn's genius made him a composer long before opportunity procured him the reward of his great talents. One of his earliest bargains, for the copy-right of his compositions, was made with Forster, the violoncello-maker. On that occasion, an agreement was entered into by the Count Von Swieten, on the part of Haydn, with John Ashley, the elder, on that of Forster, couched in the following terms:—"Whereas Joseph Haydn, of Vienna, is about to sell certain musical compositions to William Forster, of London; and, as the said Joseph Haydn is a composer of no celebrity, he agrees to furnish the said William Forster with sonatas, quartetts, and sinfonias, at half the usual price that is demanded by authors of repute for such compositions."

HIMMEL.

Frederic Henry Himmel, a native of Treuenbritzen, in the district of Brandenburg, was born in 1765. Intended for the ecclesiastical profession, he was sent to the University at Halle, to complete his education. He mixed the study of Music with that of Theology; and when he had remained there two years, an opportunity was offered of his surprizing Frederic the Second, of Prussia, by his skill on the piano-forte, his favorite instrument. The King was so struck with his musical talents, and prepossessed with his manners, as to be pleased to settle on him an annual stipend, that enabled him to resign himself to the study of musical composition. He accordingly went to Dresden, where he cultivated the science of harmony, under the celebrated Naumann. His progress was so rapid, that, in less than three years, he returned to Berlin, carrying with him, as part of the fruit of his close attention, an oratorio, entitled *Isaaco*, the words by Metastasio. The performance of this piece, at the Royal Chapel, so delighted Frederic, that he immediately made Himmel his chamber-composer, presenting him, at the same time, with five hundred pounds. He then (in 1794), at the charge of the King, visited Italy, for the further cultivation of his

taste in sacred and secular composition. He had not been long at Naples, when he was requested by his Neapolitan Majesty, to compose a serious opera, under the title of "*Il Semiramide*," to be performed on the approaching royal birth-day. In this task he acquitted himself so successfully, as to give universal satisfaction.

The dismissal of Reichardt from the office of chapel-master to the King of Prussia, to which situation Himmel was consequently appointed, hastened his return to Berlin, where he was most graciously received by his august patron. In the year 1797, the King gave some splendid fetes in honor of the Princess's marriage. Himmel derived from this circumstance the fairest opportunity of displaying the fertility of his genius: besides getting up in the most superb style his opera of *Semiramide*, he composed three grand cantatas. On this occasion, Himmel himself presided at the piano-forte.

Soon after this festival, the death of Himmel's royal and munificent protector, changed the lay of his brilliant and cheerful muse into the elegiac strains of public misfortune. He composed a requiem, which was performed at the King's funeral, by an orchestra, consisting of an hundred and fifty performers. After the coronation of Frederic the Third, in 1798, for which occasion he composed a *Te Deum*, he went to Stock-

holm and Petersburg. The gratification his performance afforded the Russian Court was so great, as to induce the Emperor to present him with a ring set with brilliants. Remaining in that capital during the winter, he produced, at the instance of the Emperor, the opera of *Alessandro;* the first representation of which, for his benefit, brought him the sum of six thousand roubles, besides many valuable presents from the Russian nobility.

About the year 1801, Himmel visited England; where, however, he stayed but for a short period. When he returned to the Continent, he successively visited various cities, in France and Prussia, whence he went to Germany, in which country he died.

THÉATRE ITALIEN AT PARIS.

At this little or secondary opera-house, the admirers of polished and tasteful vocal performance, will find no ordinary gratification. On Tuesdays, Thursdays, and Saturdays, it constantly offers a delicious musical treat. The singers, though continually coming and going, are always of the first order of excellence, both in respect of voice and taste; and, as they are in the general habit of alternately displaying their powers at Paris and in London, their particular description in this work is the less necessary.

THE MUSIC AND DANCING OF THE WOGULS.

The Woguls in Siberia are much addicted to music and dancing. In the latter, their motions are quick and short, their feet very near each other, and their gesticulations impassioned and impressive. Their favorite instrument, and which they always use on this occasion, is a kind of harp, in the form of a little gondola, called by them a *schongourt*, strung with six gut-strings, twisted at one end round a piece of cross wood, and turned by other little slips of wood. The performer holds this instrument on his knee, beats the base with his left hand, and the treble with his right. Their melody is simple, but agreeable, and in the Tartarian taste.

THE MAGICAL DRUM.

The Laplanders, in exercising their sorceries, have recourse to certain utensils or instruments, among which is their *Magical Drum*. It is made out of the root of a birch-tree, cleft asunder, and hollowed out on one side, over which they stretch a skin; the other side is convex, with a handle raised by notching the wood deep on each side. The instrument resembles our kettle-drum; but is of an oval form. On the skin of this drum is drawn, in red paint, various figures of their own gods, of Jesus Christ, of the Apostles,

and of the sun, moon, stars, birds, and rivers. When it is beaten, it is with a short piece of rein-deer's horn. On the figure of the sun, in the centre of the skin, is placed a large brass ring, with several small ones strung on it. When the drum is beaten, the ring dances over these figures, and according to its progress, this way or that, the sorcerer prognosticates.

The magical drum is considered as sacred; and never suffered to be touched by women. If a family drum be removed from one part of the country to another, it is of course conveyed by the hands of a man; and should a woman, perchance, be obliged to travel the same way, or even come athwart its touch, she must present a ring for the use of the drum, in order to break the spell, and save herself from the effects of the enchantment.

The Laplanders imagine, that, by the aid of this drum, they can effect four things:—that they can learn what is passing in distant places, however remote—foreknow the good success of any undertaking—what issue any distemper will have—how to cure diseases—and to know with what sacrifice their gods will be best pleased. Their drummers are generally men who have been bred to the profession, and live by its exercise. He who beats the drum, kneels down, as do all the persons present, and sings a song

with a loud voice. When he has finished, he falls down with his face on the ground, and lies with the drum over his head, as if in a trance; the men and women present continue their singing without intermission, till the drum-beater is awakened from his trance, to put him in mind of what is desired to be known, and to take care that no fly or insect incommodes him; for they imagine, that if he were disturbed, or they were to discontinue singing, he never would come to life again. When the man awakes from his trance, (in which he sometimes remains many hours, and during which time they conceive, that his soul has left his body,) he tells, by the aid of his magical drum, what, during his spiritual absence, he has been able to learn.

BOOSEY AND FOREIGN MUSIC.

Till the enterprising spirit of Mr. Boosey, Holles-street, Cavendish-square, urged him to open a new channel of musical traffic, the British public were very irregularly and very scantily supplied with foreign compositions. Entering fully and liberally into this necessary and most useful department of the music-selling trade, this active dealer has so extended his stock of Italian, German, and French music, as to occupy with his list two catalogues, the greater of which consists of two hundred and

eighty pages, and the lesser of fifty-six pages. He is daily receiving fresh importations, from the various musical parts of the Continent; and the present number of his exotic publications amounts to near ten thousand. The fact is not generally known, that the amateurs of London were indebted to Mr. Boosey, for the very score of Weber's opera of *Der Freischutz*, from which the parts were extracted for the performance of that piece on the English stage.

MADRIGALS.

Madrigals were brought to perfection about the latter end of the sixteenth century, by Luca Marenzio. It was by this cheerful species of vocal composition, that the English were first taught to admire the music of Italy. In 1588, M. Younge published here some Italian madrigals, with a literal translation. The editor, an Italian merchant, having frequent opportunities of obtaining, through the medium of his correspondents, the newest compositions from the Continent, had them frequently performed at his house in London. His publication, entitled *Musica Transalpina*, consisted of selections from Palestrina, Marenzio, and other celebrated masters, and inspired a passion for madrigals, which afterwards became so prevalent in this country, that Younge's Collection was in the hands of

every one, and was celebrated by Peacham, forty years after its first appearance. The most esteemed English madrigalists were Thomas Weelkes, George Kirbye, John Wilbye, and Thomas Bennet; all of whom flourished in the sixteenth century.

VOLTAIRE'S IDEA OF THE BEST WORSHIP OF GOD.

When Voltaire, in his *Optimist*, represents *Candide* inquiring of an old inhabitant of the province of *El Dorado*, in Peru, respecting the mode of public worship in that country, the venerable native, in answer to the question of—In what manner do the Doradians pray to God? is made to say—"We do not pray to God at all; we have nothing to ask of him; he has given us all we need, and we incessantly return him thanks." "*Candide*," says the author, "feeling a curiosity to see the priests, asked where they were? To which the ancient sage replied, smiling,—"My friends, we are *all* priests; the King, and all the heads of families, sing solemn canticles of thanksgiving every morning, accompanied by five or six thousand musicians." "What!" said Candide, "have you no monks to teach, to dispute, to govern, to cabal, and to burn those of your people who are not of their opinion?" "We must be mad, indeed," answered the old Doradian, "were that the case.

81274

Here we are all of one opinion, and I know not what you mean by *monks*. As I said before, we are *all* priests; we all thank God for his manifold blessings—thank him every morning in solemn canticles, sung in praise of his goodness, and accompanied by five or six thousand musicians."

THE GREENLANDERS' SINGING COMBATS.

Nothing in the manners and customs of the natives of Greenland is more singular than their singing combats. If a Greenlander conceives himself injured, he does not vent his anger in quarrelsome words, nor proceed to any revenge; but composes a satyrical ballad, which he rehearses, till he gets it by heart. When this is effected, he publishes his design of contending with his antagonist, not with a sword, but a song; and a place of meeting is accordingly appointed. The party challenged never fails to attend, but comes encircled with all the friends he can collect, to witness his skill and his prowess. The challenger begins to the beat of a drum, and is chorussed by his party; with *Amna, ajah!—Bravo, excellent!* In the course of his singing, he discharges against his adversary so many mortifying truths, that the bystanders are convulsed with laughter. His song finished, the other commences, is answered,

begins again, and so on; and he who has the last word, gains his cause. The auditors on both sides, constitute the jury, and bestow the laurel; and the two contending parties become good friends.

GENERAL HOCHE.

Lazarus Hoche, born in 1767, was a native of Versailles. Having, when a boy, a remarkably fine voice, his father designed him for the musical profession, and accordingly placed him in the choir of St. Germain-en-laye, where he remained till his sixteenth year, when he entered the army. The ardor he afterwards evinced in the cause of freedom and the revolution, brought him into notice; and he gradually rose to the highest ranks in the army. Though imprisoned some time by Robespierre, when restored to liberty, he passed a glorious campaign against the Austrians in Alsace; and when he went to La Vendée and to Quiberon, was no less successful against the French aristocrats. He was afterwards intrusted with the troops which were to invade Ireland, at the end of 1795, but the expedition failed, after attempting to land in Bantry Bay. He no sooner returned to France, than he was sent to the armies of the Sombre and Meuse, in which new situation he displayed great bravery against the Austrians on the Rhine;

but died suddenly, at Wetzlar, in 1797, aged 30, in consequence of a cold caught in the midst of his military exertions. The General, even amid the hurry and bustle of as many busy scenes as could be crowded into so short a life, never resigned his partiality for the science that constituted his first profession. To the state and perfection of his military bands he was ever attentive. His partiality for martial music marked his attachment both to harmony and to arms; and his convivial enjoyments were generally enhanced by the exercise of his own vocal powers, which were considerable.

BYRON AN ADMIRER OF CHURCH MUSIC.

Captain Medwin, in his "*Conversations of Lord Byron,*" page 83, represents the noble poet saying to him, "You believe in Plato's three principles;—why not in the Trinity? One is not more mystical than the other. I don't know why I am considered an enemy to religion, and an unbeliever." And in page 85, his words are, "I always took great delight in the English cathedral service. It cannot fail to inspire every man, who feels at all, with devotion." That a man of Lord Byron's sensitive faculties should be *powerfully* impressed by the solemn harmony of the choirs, was extremely natural; and it seems to prove that he was not really irreligious.

GENIUS NEGLECTED.

One evening, during the period in which Handel, notwithstanding his superlative merit, was deserted by the public, and his operatical performances at the Haymarket Theatre, neglected by almost every body, but the King, for those of Porpora, at Lincoln's-Inn Fields, a nobleman asked Lord Chesterfield whether he would go to the opera. "Which opera?" said his lordship. "Oh, to Handel's," answered the other. "No, my lord," replied Chesterfield, "I have no occasion for a *private* audience with his Majesty to-night.

A TRADING MANAGER.

When John Ashley, the elder, conducted the oratorios at Covent-Garden Theatre, the only single object he had in view was the profit; and his only single concern its amount: and so close and reserved was he on the subject of his gains, that his own wife never knew what they were. Attacked one evening with an apoplectic fit, just after the doors were opened, he, for a considerable time, lay in the green-room in a perfectly senseless state. At length, however, he so far recovered as to recollect where he was; and upon one of the persons present saying, "Well, Mr. Ashley, how do you find yourself now?" he

answered, "Oh, I am very bad, dangerously bad,—what sort of a house have I got?"

SCHOBERT.

This celebrated harpsichord composer and performer was a native of Strasburg, in which place he first developed his great abilities. In 1760, he went to Paris, where his extraordinary talents soon received the most favorable notice, and where, ere long, he became music-director to the Prince of Conti. The brilliant and sentimental ideas which animated and characterized his numerous compositions, procured them so extended a popularity, that, after being published at Paris, they were printed at Amsterdam, and then in London. Many harpsichord and pianoforte composers have endeavoured to imitate his style, but not one of them has equalled the model. All Schobert's compositions are excellent; but his latter productions are distinguished by a happy diversity of modulation, and an air of peculiar nobleness and simplicity. Music lost this votary too soon. During a walk with some friends, in a wood not far from Paris, he amused himself with gathering some champignons, of which he was particularly fond, when, in a mistake, he ate some toad-stools, which produced his death. This fatal accident occurred in the year 1768, when he was between

forty and fifty, and disappointed the musical world of many an exquisite composition.

LIBERAL ZEAL.

All the royal, noble, and respectable characters concerned in the foundation and support of the *Royal Academy of Music*, have evinced the generous interest they take in the success of that beneficent and useful institution; but none have been more zealous in the promotion of its tasteful and laudable objects than Lord Burghersh, Sir John Murray, and Sir A. F. Barnard. On the 20th of November, 1824, the latter of these distinguished lovers and patrons of the harmonic art, engaged four boxes at Drury-Lane Theatre, for the purpose of the pupils, male and female, having the advantage of hearing the performance of Weber's celebrated opera of *Der Freischutz*; and the fixed attention with which they all listened to its execution, was the best possible proof they could give of the sense they entertained of the liberality they experienced, and of their praiseworthy disposition to avail themselves of the advantage so handsomely afforded them.

THE MUSIC OF NOOTKA.

The people of Nootka, in North America, are very musical. When Captain Cook visited them, they approached his ship, standing up in their

canoes and singing. The songs, in which they all joined, were some in a slow, and some in a quick time; and they accompanied their melodies with the most regular motion of their hands; or beat the time with their paddles. Their music is not of that confined style generally found among rude nations: the variations are numerous and expressive, and the airs either of an exhilarating cast, or remarkably tender and soothing. They chiefly sing in chorus; but sometimes they perform singly, when the singer beats time by striking his hand against his thigh.

The only musical instruments they have, are rattles and small whistles. The latter are about an inch long, and incapable of any other diversity than that of soft and loud, because they have but one hole. These whistles are made in the shape of a bird, with a few pebbles in the hollow body; and the tail forms the handle.

LA PERGOLA.

La Pergola is the finest theatre in Florence. The interior is spacious, and the proportions of its dimensions are advantageous to the sounds of the voice. The six rows of boxes are ornamented in front with draperies of rich and variously colored stuffs. In an arch, at a considerable distance above the orchestra, there is

an opening through which appears successively a series of Roman figures, to indicate the hour rendered apparent by means of an interior light. Immediately above the principal box of the sovereign, rises a gilt cross, of about three feet in height. The orchestra is numerous and brilliant. The seats in the pit are occupied both by men and women. The boxes are sufficiently capacious to contain large parties, who, during the performance, are usually engaged in conversation, which is seldom interrupted, except by the beauty of a particular air. The perpetual buzz of the dialogues held in the boxes, the immoderate bursts of laughter, the clapping of hands, and other noises, so greatly incommode the persons in the pit, as nearly to destroy the pleasure for which they visit the theatre. The actors not unfrequently laugh and make signs to the persons among the audience; and such of them as are not singing, converse, while on the stage, with their friends and companions behind the side scenes: they have even been seen standing close to one of the stage boxes engaged in eating and drinking; while some of the female vocalists were amusing themselves with adroitly catching oranges thrown to them from the upper tier of boxes.

MARCELLO.

Benedetto Marcello, a noble Venetian, was

born in 1686. He received his education under the roof of his father, Agostino Marcello, who began, in their very infancy, to give a poetical turn to the talents of Benedetto and his two brothers, by not allowing them to have any thing that they did not ask for in verse. He observed the same rule with respect to music, which formed one of their regular studies, but in which Benedetto made a less rapid progress than he did in poetry, till the sarcastic reproach of one of his brothers, who by dint of labour had surpassed him, fired his mind with emulation. At the age of seventeen, he commenced so earnest a practice on the violin, that, in three years, he rendered himself a distinguished performer. His application to the theory as well as to the execution of music became so close as to alarm his father for his health; and he took him from Venice into the country, and deprived him of every means of continuing his ardent pursuit. But his passion was not to be checked; he contrived to procure music-paper, though he could not get sight of an instrument, and secretly composed so excellent a mass, that, when his father heard it, he was persuaded of the inutility and impolicy of persisting in his opposition.

Soon after this, the death of Marcello's father left him to the free pursuit of his favorite study, and he immediately returned to Venice,

and entered a musical academy; besides which he availed himself of the science and abilities of Gasparini, then music director at St. Mark's. So great was his progress under that eminent master, that he deeply felt the obligation he owed to his tuition, and contracted for him an affection and veneration that continued through his life. So profound a theorist was Benedetto, at the age of five-and-twenty, that a treatise he then published on Composition, announced a knowledge equal to that of the greatest harmonists of his time.

Notwithstanding his musical occupations, (for he now had a number of pupils, of whom the celebrated Faustina was one,) Marcello did not neglect his literary studies; nor did both these pursuits prevent his studious attention to the law. He took the gown when he was scarcely twenty-six, and before he was thirty, had filled various magistracies. He then becameone of the council of forty, and, in 1730, was sent to Poland, the air of which country was so injurious to his health as to produce the loss of all his teeth. He returned to Venice, and, in 1738, was sent to Brescia, in quality of ambassador; but had scarcely began to enjoy the honors of his new station, when death snatched him from letters, the arts, and his country. He died in

his native city, in 1739; and was buried with great pomp in the cathedral of St. Joseph.

Benedetto Marcello was blest with as fine a genius as ever honored the schools of Venice, and Italy in general. He exhibited in his own person the elegant writer, the florid poet, and the sublime composer. The number of his productions in literature and in music is very considerable. Among his writings are found a comedy entitled *Dorinda*, which he produced at the early age of twenty, and which was received by the public with the greatest applause; and his *Teatro alla Moda*, an ingenious satire upon the lyric theatre of Italy. The catalogue of his musical compositions is various and voluminous. The principal of these was his magnificent collection of psalms, for one, two, three, and four voices, in eight volumes, the first four of which appeared in 1724, and the latter four in 1726. The beauty, expression, regularity of design, and mastery of execution, exhibited in this portion of his labors, were felt and acknowledged by every real judge of music, and ranked the author with the most illustrious of musicians living or deceased. "Nothing," says Mr. Suard, "approaches the enthusiasm which pervades these compositions. The author has impregnated his music with oriental energy: he is the Pindar and the Michael Angelo of musicians." Marcello's

psalms were published in England, in the year 1759, by Johnson, in Cheapside, adapted to the English version, by John Garth; and in 1803, Sebastian Valle, music-seller in Venice, printed an edition, which he embellished with the head of the composer, a sketch of his life, a complete catalogue of his works, and a collection of the numerous eulogies bestowed upon Marcello by various writers.

ROYAL MUNIFICENCE.

Charles the Tenth, king of France, to encourage literature and music, as far as they are concerned in the composition of pieces for the French Opera-House, established, in 1824, annual prizes of four thousand francs each, for the best lyric production, in three or five acts, founded on a subject of national history, or of imagination; and prizes of two thousand francs each, for the best production, in one act, of the comic or pastoral character. The merits of the several works presented for the prizes to be determined upon by a jury, selected according to the regulations of a royal order.

JOHN WESLEY AND SACRED MUSIC.

John Wesley entertained some curious and distinguished ideas, as well in regard of music proper for the conventicle, as respecting the

purity of religious principle. One day, happening to hear a sailor singing in the street, it struck him that the melody the tar was pouring forth to the passengers would, above all others, suit the words of some of his own hymns, and greatly delight his followers. Knowing enough of music to be able to commit to paper any tune that he chanced to hear, he wrote down the notes on the spot, introduced the air in his tabernacle, and always declared that it was the most solemn and appropriate of all the tunes that his congregation sung.

MUSIC AND MONEY.

A punster, asked by a musician, whether he was not a lover of *harmony*, replied "Yes, but I prefer it when it is abridged, for then it is *money*; and that, my friend, is the better half of it. I have no objection to *your notes*, but I like those of the Bank of England much better: you may make good tunes, but those make infinitely the best of tunes." "How so? that bank-notes are good things I allow; but pray, what tune will they make?" "The best tune in the world—a *for-tune*."

WEBBE.

Samuel Webbe, the son of a gentleman of independent fortune, was born in the year 1740.

His father dying suddenly at Minorca, where he held a high office under government, and the family estates being alienated from the rightful descendants, his mother was induced to apprentice him to a cabinet-maker. Her son's genius and ambition, however, soared above the station of an operative mechanic, and, by the aid of friends, he was released from his bondage. The first use he made of his enlargement was, that of entering with earnestness upon the improvement of his education. Latin and Greek were the chief objects of his study; but he had not proceeded a year in this laudable course, before he had the misfortune to lose his mother. He then, for his support, resorted to the employment of copying music. This exercise of his industry begetting a partiality for the harmonic science, he naturally courted the acquaintance of musical professors. Among those to whom he became personally known, was Barbandt, organist to the Bavarian chapel in London, from whom he acquired a knowledge of the rudiments of music. It was, however, with the greatest difficulty that he supported himself; and this difficulty was increased by his marrying at the early age of twenty-three, and being speedily burthened with a young family. The ardor of his love for knowledge seemed, nevertheless, to keep pace with his growing embarrassments; and to his

acquaintance with the dead languages he added the acquisition of the French and Italian. Combining with these pursuits the study and practice of music, he soon found himself qualified to teach juvenile pupils, and to compose with a degree of correctness that surprised his musical friends. The province of composition to which he chiefly attached himself was that of songs and glees. In the latter he was so successful, that for several successive years, he obtained a prize medal, and sometimes two, from the noblemen and gentlemen's glee club. The thirst of knowledge long continued to augment, and in his later years, he taught himself the German and Hebrew. His compositions, wholly vocal, are very numerous, and have been published in three volumes, folio. Webbe died near the end of the eighteenth century, leaving behind him a character that with considerable natural genius, and a tolerable portion of science, associated various branches of learning, and great simplicity and goodness of heart.

CHATTERTON AND DR. ARNOLD.

Chatterton, in a letter written in London, addressed to his mother, at Bristol, and dated "King's Bench, for the present, May 14, 1770," write as follows:—

"Dear Madam,—Don't be surprised at the name

of the place. I am not here as a prisoner. Matters go on swimmingly: Mr. Fell having offended certain persons, they have set his creditors upon him, and he is safe in the King's Bench. I have been bettered by this accident: his successors in the Freeholder's Magazine, knowing nothing of the matter, will be glad to engage me, on my own terms. Mr. Edmunds has been tried before the House of Lords, sentenced to pay a fine, and thrown into Newgate. His misfortunes will be to me of no little service. Last week, being in the pit of Drury-lane Theatre, I contracted an immediate acquaintance (which you know is no hard task to me) with a young gentleman in Cheapside, partner in a music shop, the greatest in the city. Hearing I could write, he desired me to write a few songs for him. This I did the same night, and conveyed them to him the next morning. These he shewed to a doctor in music, and I am invited to treat with the doctor, on the footing of a poet, for Ranelagh and the Gardens. *Bravo! hey boys, up we go!* Besides the advantage of visiting these expensive and polite places, gratis, my vanity will be fed with the sight of my name in copper-plate, and my sister will receive a bundle of printed songs, the words by her brother. The "young gentleman in Cheapside," to whom he alludes, was Lukey, then in partnership with Longman, who had just

removed from the east side of St. Paul's Church-yard, where they had first commenced business; and the "doctor in music" was Dr. Arnold, for whom Chatterton, after producing a variety of songs which the doctor set for Vauxhall Gardens, wrote a burletta, entitled "*The Revenge*," performed at Mary-le-bone Gardens:—

The *dramatis personæ* were as follow:—

Jupiter - -	Mr. Reinhold.
Bacchus - -	Mr. Bannister.
Cupid - - -	Master Cheney.
Juno - - -	Mrs. Thompson.

This drama was first printed in the year 1795, from a MS. in the possession of Luffman Atterbury; but the music has never been published.

RUSSIAN MUSIC.

The traveller, Stablin, who resided a long time among the Russians, and who studied the nature of their national music, gives us on this subject the following information:—

"The music that generally prevails among the common people in Russia, from the Duna to the Annur and the Frozen Ocean, consists in one species of simple melody; which, however, admits of infinite variation, according to the ability of the singer, or the different customs of the several provinces in that extensive empire. The

words of the songs are mostly in prose, and often extempore, as the recollection or invention of the singer may dictate: sometimes they consist of an ancient legend, sometimes of the history of an enormous giant, an amatory declaration, a dialogue between a lover and his mistress, some murderous tale, or the description of a beautiful girl: at other times, the articulations with which they accompany their airs are mere letters or syllables, borrowed from some old accidence, metrically arranged, but seldom in rhyme. Not unfrequently, the subject of the song alludes to the former adventures of the singer, or to his present situation; and the peasantry will adapt the topics of their common discourse, and their disputes with each other, to the general melody of the country, which altogether produces an extraordinary effect, and would lead a stranger to suppose that they chaunt their common communications.

ANTIQUITY OF BELLS.

The first founder of bells, like the inventors of many other arts, has failed to immortalize his name by the utility of his discovery. Paulinus, bishop of Nola, has, by some, been honored as its author; but nothing is more certain than that bells were in use before the title of *bishop*. Not to mention the bells worn by the Hebrew high-

priests, we learn from Martial and Cicero that bells were employed in the Roman baths. Porsenna, king of Etruria, was interred in a most magnificent monument, at each corner of which was a pyramid: from pyramid to pyramid there were chains, to which were suspended bells so small, that the least breath of wind would put them in motion. Sabian, successor to Gregory the Great, in imitation of those who adorned the tomb of Porsenna, introduced bells in the charnel houses. The sound of bells was then supposed to frighten away evil spirits; and hence bells were not only part of the sepulchral furniture, but were sounded at funerals; and hence again the institution of the present *passing bell*. The goddess of Syria was anciently worshipped with the sound of bells; from which custom it is supposed the Christian churches took the hint of hanging them in their steeples. The use of bells did not, however, begin in the infancy of the church; for it was a considerable time before the Christians dare openly avow their profession, and could venture on the presumption of calling together a congregation by the sound of a bell.

Bells, among the Romans, were used in great houses, to awaken the family, and to call them dinner; in the same manner as they are employed in our own time. The Roman shepherds hung

bells to the necks of their cattle, for the double purpose of frightening away the wild beasts, and of enabling themselves to find them, should they go astray. The general who triumphed over the enemies of the Romans, had small bells suspended to his ears; a custom that gave birth to the exulting peals with which nations have since been in the habit of saluting their victorious commanders. At Cremona, in 1081, the armies had large bells on carriages, placed near the general's tent, at the sound of which the soldiers repaired to their respective quarters. At Venice they formerly had bells fastened to their doors, to apprize those within, of the arrival of visitors. The Cardinals at Rome invented house-bells, to save the exertion of their voices, and to prevent the intrusion of their servants when their presence was not required. The priests of the order of St. Anthony travel about Italy with a bell, to invite the faithful to bring out their alms.

Turkey and Greece are the only countries where the use of large bells has almost been abolished. Greece, in this particular, has degenerated, and Turkey has at length opposed their reception. The inhabitants of Flanders and Antwerp excel us in the construction and management of bells as much as we do the Greeks and Mahometans. The large bells of the Nether-

lands are so well tuned and hung, that any slow melody may be performed upon them with the greatest facility, and as perfectly as on a church organ. But, though the English bells and bell-ringers may lose a little by a comparison with those on the other side of the German Ocean, their good qualities are too conspicuous to be contemned. Many of our peals are excellent, both in tone and power; and the skill of our ringers is admitted and admired by all foreigners.

ORIGIN OF THE VIOLIN.

The origin of the violin, like that of most of the several musical instruments, is involved in obscurity. As a species of that genus which comprehends the viola, violoncello, and violone, or double-bass, it must be very ancient. That an instrument of the violin kind was used in England before the dissolution of monasteries, in the time of our eighth Henry, is certain, since something similar to it in shape is seen depicted upon a glass window of the chancel of Dronfield church, in the county of Derby; an edifice which was erected early in the sixteenth century.

A POET'S PETITION.

Mr. Shield being in the habit of occasionally obliging his friend Peter Pindar (Dr. Wolcot,)

with the use of his ivory tickets of admission to Covent-Garden Theatre, Peter, disposed to avail himself of the composer's politeness, in order to see a particular piece, announced in the play-bill of the day, preferred his request in the following quatrain:—

"Son of the *string* (I do not mean *Jack Ketch*,
Tho' Jack, like *thee*, produceth dying tones;)
Oh! yield thy pity to a starving wretch,
And, for this ev'ning's *treat*, bestow thy *bones!*"

ICELANDIC MUSIC.

The people of Iceland have little idea of dancing, and less of music, properly so called. When, however, they have been treated and made merry, they will sing a variety of heroic songs, a man and woman taking one another by the hands, and by turns singing, or rather roaring, long stanzas. "I observed," says Von Troil, "two kinds of musical instruments among the Icelanders; one called *laanspil*, with six brass strings, the other *fidla*, having two horse-hair strings, played on with a bow. I heard also of another instrument, named *symphon*, but could not obtain a sight of it.

HANDEL'S ESTHER.

Esther was Handel's first oratorio; at least, the first he produced in England. In the year

1720, he composed that piece for the chapel of the Duke of Chandos at Cannons. In 1731, it was represented in action, by the children of his Majesty's chapel, at the house of Barnard Gates, their master, in James-street, Westminster; and afterwards was performed by the same singers, at the Crown and Anchor Tavern, in the Strand. In the April of next year, the following advertisement appeared in the 'Daily Journal:"—"Never performed in public. At the great room in Villars-street, York Buildings, by the best vocal and instrumental music, 'Esther,' an oratorio, a sacred drama, will be performed, on Thursday, April 20th, as it was composed for the most noble James, Duke of Chandos, by George Frederic Handel. Each ticket five shillings." And, on the nineteenth of the same month, its performance was again advertised in the same paper:—"By his Majesty's command, at the King's Theatre, in the Haymarket, on Tuesday, the 2d of May, will be performed the sacred story of 'Esther,' an oratorio in English, formerly composed by Mr. Handel, and now revised by him with several additions, and to be performed by a great number of voices and instruments.—N.B. There will be no acting on the stage; but the house will be fitted up in a decent manner for the audience. The music to be disposed after the manner of the coronation service.

Tickets to be delivered at the usual prices." This advertisement drew such an overflowing audience, that not more than one-half of the persons at the doors could obtain admittance; and those who were disappointed were afterwards publicly informed, that "their money would be returned, or their tickets changed for another day."

IMPROMPTU,

on hearing Miss Stephens sing Handel's divine song of "*Angels ever bright and fair.*"

Whilst you invoke the angels' care,
In notes so soft, so sweet, so rare,
We tremble lest you should be heard,
And they should *take* you at your word.
In heaven the angels are not few;
But earth has only one like you.

UNMERITED RESENTMENT.

In the picture of the death of David Rizzio, originally exhibited in the Shakespeare Gallery, in which the terror of the favorite, and the distress of his royal mistress, are so admirably pourtrayed by Mr. Opie, one of the assassins, who is in the act of inflicting a deadly wound on the unfortunate musician, is a portrait of Dr. Wolcot, (Peter Pindar,) for which the doctor, as some say, sat at his own express desire: but others, with more probability, aver that the painter, of

his own motion, placed him there malignantly, because he did not join those who extolled his worst as much as his best pictures.

HARPSICHORDS.

Throughout a great part of the last century, and before the piano-forte had supplanted the harpsichord, which was but an improvement upon the spinet, there were in London only seven harpsichord makers,—Kirkman, Mahoon, Shudi, Plenius, the two brothers William Harris and Baker Harris, and Hancock. When the piano-forte was first introduced, it formed a miserably jangling and imperfect instrument, and was so indifferently received in England, that Zumpe, who first introduced it here from Germany, found it very difficult to obtain any tolerable encouragement; but *now* we have not fewer than fifty piano-forte makers. The harpsichords of Hans Rucker, a native of d'Anvers, and his son, André Rucker, (an instrument of the latter of which makers descended from Handel to George the Third,) were in such high estimation in the year 1770, that they were sold for more than a hundred pounds each; but, before the beginning of the nineteenth century, piano-fortes became so prevalent throughout Europe, that the finest Rucker harpsichord would not produce more than from five to ten pounds. The best

harpsichord-maker that London could ever boast, was Kirkman, whose sign of the *King's Arms*, in Broad-street, Golden-square, was as well known to the nobility and gentry as the equestrian statue at Charing Cross. Kirkman's only rivals of any importance were the two Harrises, the elder of whom lived in Fetter-lane, Fleet-street; and the younger in Great Russel-street, Bloomsbury; and whose instruments were, for a long time, in high esteem.

THE HIGHLANDS THE SOURCE OF LOWLAND MUSIC.

That there are many airs of a strongly Scottish character which are not really of Caledonian origin, all musicians, and every one who has in the least attended to the subject, are fully aware; but it is not so generally known, that almost all the ancient Lowland melodies are traceable to the Highlands, especially if we free them from the interpolated embellishments with which their original simplicity has been deteriorated and disguised. By this process, we may detect the gradual invasions of refinement,—may retrograde from the more scientific, the more ornamented, the more delicate style of the Lowland airs, and those which pass for Lowland airs, to the ruder Gaelic style, the more simple forms of Highland melody. In a word, the foundation of the genuine

music of North Britain is to be sought only among the most ancient inhabitants of that part of this island; and, imitate or alter as we may, we still have to acknowledge our obligations to the Highlanders, as they must confess theirs to the original Celts. The first generating basis not only remains, but is discoverable by every searching eye, notwithstanding the improvements that have resulted from an acquaintance with the modern diatonic scale, and from the introduction of ideas or phrases suggested by an improved theory, and a better school of composition.

TIME KILLED IN HIS TURN.

"Curse on this fiddling," cried old Dad,
To Ned, his over-tuneful lad,
"You *lose your time*, you idle lout."
"No, sir, my time I keep throughout."
"Psha! *keep* time! no, *kill* time, you mean,"
Mutter'd the father, full of spleen.
"*Kill* him? well, sure, sir, I'm no zany,
For killing him who's kill'd so many."

MRS. PIOZZI AND THE BEAR.

When the widow of Thrale, the brewer, married Piozzi, her singing master, not only did Peter Pindar celebrate the auspicious event, but various caricaturists contributed to honor the happy pair by the exertion of their votive talents; and when the Italianized lady coped with the Caledonian

Boswell, in detailing the conversations of Johnson, then recently deceased, the humorous pencil of one of the tributary artists represented Mrs. Piozzi, dressed as a mountaineer, leading to a country wake, the formidable doctor in the shape of a bear, and Mr. Boswell as half drunk, and playing with all his might upon a Scotch bagpipe.

CHARLES THE FOURTH OF SPAIN A VIOLINIST.

His most Catholic Majesty, Charles the Fourth, King of Spain, piqued himself not a little on his abilities as a violin performer. Summer and winter did this royal and indefatigable practitioner, perform every morning at six precisely, his quatuor, with three other violins; himself, of course, *the violin par excellence:* and with the trifling drawbacks of missing his notes, and breaking his time, he did indeed approve himself *the violin par excellence.*

PLAYING CARDS.

Playing cards, or *cartes à jouer,* are of French contrivance, and were invented at the latter end of the fourteenth century, to relieve the melancholy of Charles the Fifth. A pack of cards, or *the jeu des cartes,* consisted, from the first, of fifty-two, which were divided into forty small cards, or *cartes basses,* and twelve court-cards,

called by the French *les figures*, or *les tetes*. The inventor proposed by the figures of the four suits or colors, or *points*, as he called them, to represent the four states or classes of men in the kingdom. By the hearts, or *cœurs*, was meant the *gen des cœurs*, choirmen, or vocal ecclesiastics: and hence the Spaniards, who, as well as the English, received this mode of amusement from the French, have on this suit of their cards, *copàs*, or chalices, instead of hearts.

THE EUPHONON.

The new patent piano-forte, called the *Euphonon*, is constructed upon a principle, by virtue of which it produces the most mellifluous tone, and is as remarkable for the continuity as for the sweetness of its sounds. This instrument, whose properties signalize it as a striking improvement upon Walker's *celestina stop*, partakes of the sustaining power of the organ, the delicate vibration of the harp, the dulcet flow of the flute, and the brilliant tone of the violin. To the merit of combining these desirable qualities, the *Euphonon* possesses the recommendation of producing whatever effect may be intended by the composer; and of forming a most eligible companion for the voice. Another advantage in this instrument is, that of its being calculated to accommodate the juvenile finger, while, by the liveliness and power of its

tone, it is calculated to display the execution of the most brilliant executant.

The exterior of the *Euphonon* bears a near resemblance to the upright grand piano; but its interior construction is altogether different. Every string has a *separate bow* applied to it, and the whole of the bows being kept in constant revolution by the aid of *self-acting machinery*, a continuous sound is produced, so long as the finger of the performer rests on the keys; the touch is peculiarly light, the articulation distinct, and the player has the means of increasing or diminishing the tone at pleasure, without the slightest trouble, while the instrument is invariably kept in tune by the application of spiral springs and levers of great strength and elasticity.

CELEBRATION OF MOZART'S BIRTH-DAY.

Since there is not in all Germany a place more distinguished by its love of music than Breslau, we cannot wonder that there the idea should be first suggested, of paying extraordinary honors to so renowned a musician as Mozart. The last anniversary of the birth-day of that great composer was celebrated at Breslau, in 1824, by the early assemblage of two hundred and sixty professional musicians and dilettanti in the church of the Holy Cross, where they performed his far-

famed *Requiem*. The high altar and the sanctuary were fitted out for the occasion, and a catafalk was erected and surrounded with wax tapers. In the evening, the members of the *Leidertafel* had a festive meeting in their hall, which was splendidly decorated for the occasion. At the upper end of the table at which usually stands the bust of Goëthe, that of Mozart was placed, crowned with laurel. The entertainment commenced with the celebrated song and chorus from the *Zauberflote*, "O, Iis and Osiris," which were sung by the members of the society, to appropriate words written for the occasion. "The Memory of the immortal Mozart" was then given by the president of the meeting, and a poem recited, written by one of the professors of the college, commemorating the festive event. In the evening, the opera of *Il Don Giovanni* was performed by a party of amateurs; and it was determined that a meeting of the same kind should be held every year, for the celebration of the natal day of the great Mozart.

IL BEL APRILE.

In Tuscany, *Il bel Aprile*, or the beautiful month of April, commences the season of public rejoicing. The *Fête Dieu*, or *Corpus Domini*, is then celebrated in the following manner:—At Pisa, the pavement is strewed with flowers and ver-

dure, arranged in the forms of letters, or of religious and political symbols. At day-break, every inhabitant covers the part of the street immediately in front of his house, with roses, thyme, mignionette, or branches of orange-trees, tracing out verses of psalms, and stanzas of canticles, which, at once, perfume the air and enrapture the faithful. As the day advances, the streets resound with the chiming of bells, the music of drums and fifes, and the voices of the people, singing hymns in chorus. In this tuneful way is ushered in and celebrated the fairest and freshest season of the year, *il bel Aprile*.

MASQUE OF ALFRED.

On the 1st of August, 1740, an entertainment of a peculiar kind was given by Frederick Prince of Wales, in the gardens of Cliefden, in commemoration of the accession of his family to the British throne. It consisted of the appropriate masque of *Alfred*, written, for the purpose, by Thomson and Mallet; the masque of the *Judgment of Paris*, and some scenes from Rich's pantomimes, given by that performer and Lalauze, with dancing by Signora Barbarini, then lately arrived from Paris. The whole was exhibited upon a theatre in the garden, composed of plants, and decorated with festoons of flowers; at the end of which was erected a pavilion for the Prince and

Princess of Wales, Prince George, and the Princess Augusta, afterwards Duchess of Brunswick. The performers in Alfred were, Quin, (who represented the Hermit,) Milward, Mills, Selway, Mrs. Clive, and Mrs. Horton. The whole of the entertainment concluded with fireworks, made by Dr. Desaguliers.

MAN NOT THE ONLY LOVER OF MUSIC.

In the "New Jerusalem Harmony," a curious MS. work, from the pen of William Dennis, who wrote in the middle of the eighteenth century, we find some amusing proofs, that the human species are not the only lovers of music. "Of all beasts," says honest William, "there is no one that is not delighted with harmony, except the *ass*. H. Stephanus reports that he saw a lion in London leave his prey to hear music; and Mr. Playford informs us, that as he once travelled near Royston, in Hertfordshire, he met a herd of stags upon the road, following a bagpipe and violin; that while the music played, they went forward, but when it ceased, they stood still; and that, in this manner, they were brought out of Yorkshire to Hampton-court. The birds of the air, those pretty winged choristers, how, at the approach of day, do they warble forth their Maker's praise! It is observed also of the cock, which *Mr. Chaucer* calls *chanticleer*, his crowing

is sounded musically, and doth allude to the perfect syllables of the word *Hallelujah.* The philosopher says, not to be *Animum Musicum,* is not to be *Animum Rationale;* and the Italian proverb is, 'God loves not him whom he hath not made to love music.' Nor doth music only delight the mind of man and beasts and birds, but also conduceth much to bodily health, by the exercise of the voice in singing, which doth clear and strengthen the lungs; and if to it be joined the exercise of the limbs, none need *fear either an asthma or consumption;* the want of which exercise is often the death of many students."

ORIGIN OF THE IRISH AIR "CULAN."

A statute of the twenty-fourth of Edward the First enacted, "That the English, in Ireland, who, in imitation of the Irish, did but half shave their heads, and encourage the growth of their hair behind, should preserve the custom and tonsure of their own country, and no longer presume to turn back their hair into a *Culan,* the name given by the Irish to the hair when bound up behind. The word is derived from *Culaim,* whose radix is *Cul,* 'behind,' or the back part of any thing." It is traditionally said, that when the Anglo-Irish and the original natives were compelled to part with this esteemed ornament,

the famous national song "Culan," the air of which is so melodious, and so justly admired at the present day, was composed at once o mourn over and commemorate that remarkable event.

YORKSHIRE, A MUSICAL NURSERY.

The inhabitants of the southern counties of England have scarcely an idea of the taste and zeal with which music is cultivated and encouraged in the north. The love of this polite and gratifying science pervades the manufactories of the Ridings of Yorkshire to such a degree, that there are scarcely any working mechanics in the county who are not qualified to sing in Handel's chorusses; while the higher orders of society, who practise and study the art of music as an educatory acquisition, are skilled in proportion, and capable of performing in concert. The sixteenth *Amateur Music Meeting*, held at Sheffield, in July, 1824, in which a band of near a hundred non-professors, vocal and instrumental, displayed their taste and talents, was so highly honorable to them as independent practitioners, that the London dilettanti who attended their concerts were astonished.

DR. ARNE.

The Doctor went to Cannons, the seat of the late Duke of Chandos, to assist at the perform-

ance of an oratorio in the chapel of Whitchurch; but such was the throng of company, that no provisions were to be procured at the Duke's house. On going to the Chandos Arms, in the town of Edgeware, he made his way into the kitchen, where he found only a leg of mutton on the spit. This, the waiter informed him was bespoken by a party of gentlemen. The Doctor (rubbing his elbow—his usual habit,) exclaimed, "I'll have that mutton—give me a fiddle-string." He took the fiddle-string, cut it in pieces, and privately sprinkling it over the mutton, walked out of the kitchen. Then waiting very patiently till the waiter had served it up, he heard one of the gentlemen exclaim—"Waiter! this meat is full of maggots, take it away." This was what the Doctor expected.—"Here, give it me."—"O, sir," says the waiter, "you can't eat it—'tis full of maggots."—"O, never mind," cries the Doctor, "fiddlers have strong stomachs." So bearing it away, and scraping off the cat-gut, he got a hearty dinner.

HANDEL, QUIN, AND MRS. CIBBER.

The great actor of the old school, so distinguished in his day for his sensual appetites and sententious delivery, was as fond of music as of luxurious cheer: hence, Handel, at his Sunday evening visits at the celebrated Mrs. Cibber's,

always found him there. Both geniuses, and both rude and rough in their native tempers, they were sensible enough of the lady's merits to acknowledge and admire them, and so much softened by the sweetness of her voice and delicacy of her manners, that the English *Cato* forgot to be gross in his conversation, and the German *Timotheus* forbore to swear, even in his own language.

THE BEGGAR'S OPERA.

Upon the accession of George II. to the throne, Gay was offered the place of gentleman-usher to the then youngest princess Louisa; a post which he thought beneath his acceptance: and, resenting the offer as an affront, in that ill-humour with the court, he wrote the "Beggar's Opera;" as a satire on the Italian Opera, then patronized by the court, which, being brought upon the stage in November, 1727, was received with greater applause than had ever been known on any occasion. Besides being acted in London sixty-three days without interruption, and renewed the next season with success, it spread into all the great towns of England, was played in many places to the thirtieth and fortieth time; at Bath and Bristol fifty, &c. It made its progress into Wales, Scotland, and Ireland, where it was performed twenty-four

days successively; and, lastly, was acted in Minorca. The ladies carried about with them the favorite songs of it in fans, and houses were furnished with it in screens. The fame of it was not confined to the author only: Miss Lavinia Beswick, who acted Polly, till then obscure, became at once the favorite of the town; her portrait was engraved, and sold in great numbers; her life written; books of letters and verses to her published, and pamphlets made of her sayings and jests; and, to crown all, after being the mother of several antenuptial children, she obtained the title and rank of a duchess, by her marriage with Charles, third Duke of Bolton.

VELOCITY OF SOUND.

From a series of experiments on the velocity of sound, by different philosophers, especially by Dr. Gregory, the following deductions have been made:—

1. That sound moves uniformly, at least, in a horizontal direction, or a direction that does not greatly deviate from a horizontal line.

2. That the difference in the intensity of a sound makes no appreciable difference in the rate at which it travels.

3. That the difference of the instrument from which musical or other sounds are emitted, makes no difference in the velocity.

4. That wind greatly affects sound in intensity, and that its velocity is also affected by wind.

5. That when the direction of the wind concurs with that of the sound, the sum of their respective velocities gives the apparent velocity of sound: when the direction of the wind opposes that of the sound, the difference of the separate velocities must be taken.

6. That in the case of echoes, the velocity of the reflected sound is the same as that of the direct sound.

7. That distances may frequently be measured by means of echoes.

8. That an augmentation of temperature occasions an augmentation of velocity of sound, and *vice versa*.

CHURCH BELLS.

Church bells used formerly to be baptized, anointed, exercised, and blessed by the bishop. For instance, the bell belonging to the church of Holywell, was christened in honor of Saint Winefrede. At this ceremony, they say, all the gossips laid hold of the rope, bestowing a name on the bell; and the priest, sprinkling it with holy water, baptized it in the name of the Father, &c.; thus blessed, it was endowed with great powers: on being rung, it allayed all storms, diverted thunderbolts, and drove away evil spirits. The

baptism of bells is further confirmed by an old author, John Stell, in his Beehive of the Romish Church, 1580, p. 18. We extract his words:— "Nowe, over and above all this, the belles are not only conjured and hallowed, but are also baptized: and have apoynted for them godfathers, which hold the rope (wherewith they are tied,) in their handes, and doe answere, and say, Amen, to that which the suffragane or bishop doth speak or demand of the bell; and then they put a new coat or garment upon the bell, and so conjure it, to the driving away of al the power, craft, and subtiltie of the devill, and to the benefit and profit of the souls of them that be dead, (especially if they bee rich, and can pay the sexton well,) and for many other like thynges. Insomuche that the belles are so holy, that so long as the church and the people are (upon any occasion) excommunicate, they may not be rung."

FAREWELL CEREMONIES OF THE MODERN GREEKS.

In modern Greece, on the day fixed for an individual's departure from the place of his residence, his friends and relatives assemble at his house, to partake of a farewell repast. When this is finished, the traveller sets out, escorted by his relations and the whole of his guests, who

accompany him to the distance of some miles. On these occasions, poetry and music are the organs through which are expressed the emotions of this interesting moment. There are songs particularly adapted to this domestic ceremony, which are sung, some during the farewell repast, and others on the road to the spot where the final separation takes place. It is necessary to have been present on one of these affecting occasions, to be able to form any adequate idea of the deep pathos and effect produced by these strains of exile or departure, and to conceive what a dominion over the minds of the Greeks have the love of home, and the recollection of domestic happiness and love, as pictured by the words, and impressed by the melodies of the songs employed on these occasions.

EARLY MUSICAL TALENTS OF DR. CROTCH.

Dr. Crotch was born at Norwich, in 1775. His father, by trade a carpenter, having a passion for music, of which, however, he had no knowledge, undertook to build an organ, and taught himself to play two or three common tunes, with which, and such chords as were pleasing to his ear, he used to try the perfection of his instruments. About Christmas, 1776, when the child was only a year and a half old, he discovered a great inclination for music, by leaving even his

food to attend to it, when his father was playing; and about Midsummer, 1777, he would touch the key-note of his particular favorite tunes, in order to persuade his father to repeat them. Soon after this, as he was unable to name the tunes, he would himself play the two or three first bars of them, when he thought the key-note did not sufficiently explain what he wished to have performed. It seems to have been owing to his having heard the superior performance of Mrs. Lulman, a musical lady, who came to try his father's organ, and who not only played on it, but sung to her own accompaniments, that he first attempted to execute a tune himself. That evening, in passing through the dining-room, he screamed and struggled violently to go to the organ, in which, when he was indulged, he eagerly beat down the keys with his little fist. Next day, being left with his brother, a youth of fourteen, in the dining room, he would not let him rest till he blew the bellows of the organ, while he sat on his knees, and beat down the keys, at first promiscuously; but presently with one hand he played enough of *God save the King*, to awaken the curiosity of his father, who being in a garret, which was his workshop, hastened down stairs to inform himself who was at the organ. When he found it was the child who was performing, he could hardly believe what he heard and saw. At this time, he was exactly

two years and three weeks old. Next day, he made himself master of the treble of the second part, and the day after he attempted the bass. In the beginning of November, 1777, he played both the treble and bass of "Hope, thou nurse of young desire."

On the parents relating this extraordinary circumstance to some of their neighbours, they were laughed at, and advised by no means to repeat such marvellous stories, as they would only expose themselves to ridicule. However, a few days after, Mr. Crotch being ill, and unable to go out to work, Mr. Paul, a master weaver, by whom he was employed, passing accidentally by the door, and hearing the organ, fancied he had been deceived, and that Mr. Crotch had staid at home to divert himself on his favorite instrument. Fully prepossessed with this idea, he entered the house, and suddenly opening the dining-room door, saw the child playing on the organ, while his brother was blowing the bellows. Mr. Paul thought the performance so extraordinary, that he immediately brought two or three of the neighbours to it, who propagating the news, a crowd of nearly 100 people came next day to hear the young performer; and on the following days, still greater numbers flocked to the house from all quarters of the city; till at length the child's parents were forced to limit his exhibitions to

certain days and hours, in order to lessen his fatigue, and exempt themselves from the inconvenience of constant attendance on the curious multitude.

A GOOD EAR.

A gentleman, anxious to secure to his son a thorough knowledge of the science of music, applied to a professor for the purpose of the youth's instruction. Understanding from the master, that whatever tuition his son might receive, would be of very little benefit to him, unless he possessed a good ear, the father replied, that although, as the parent of the boy, he ought not to boast, yet he must say, that he had never in his life seen a handsomer ear than Bob's.

MUSIC IN MOURNING.

Baron Polnitz, speaking of Cologne, the largest city in Germany, describes it as the dullest in all Europe. The houses, says he, being faced with a kind of plaister, are rendered so black by the rain and smoke, as to wear the most heavy and sombre appearance; and in the streets there is nothing to be heard but the trolling of priests and the tolling of bells. The friars and students, not only amuse themselves with chanting doleful *Misereres*, but even solicit alms with a dirge.

EPITAPH.

On John Langdon, the well-known organ-builder and physician, a schoolmaster, near Cambridge, wrote the following epigram:—

Musicus et medicus, Langdon jacet hicce Johannes,
Organa namque loqui fecerat ipse quasi.

Physician and musician both, John Langdon lieth here,
Who tuneful organs made to sing, and speak too, as it were.

THE INFANT LYRA.

In the summer of 1824, the precocious abilities of a most extraordinary musical child were publicly exhibited at Liverpool. Though only three years and eight months old, this infant, a native of Dublin, had acquired a degree of execution on the harp, which would have been astonishing in a performer of thrice her age. In instrumental practice, there is nothing, perhaps, more difficult of accomplishment, than a shake upon the harp; yet even this scarcely attainable grace on that instrument, she had completely acquired. Whilst the little fairy fingers of this infant were mysteriously wandering among the strings, her sylph-like figure and beautiful wax-work features, lighted up and inspired by genius, produced an effect that drew from her hearers involuntary tears.

WASSAIL BOWL AND SONG.

The custom of wassailing, though of Heathen origin, was not abolished by the introduction of Christianity. On the contrary, it then began to assume a religious aspect: the wassail song was sung in the monasteries, and the wassail bowl placed on the Abbot's table, at the upper end of the refectory, or eating-hall, sanctified by the appellation of *Poculum Charitatis.* This vessel was used on all solemn occasions, at the Court of our seventh Henry, in whose time, it appears, the ancient custom of persons pledging each other out of the same bowl, or cup, had given place to the more decorous practice of every one drinking from his own cup; and that when the steward entered with the wassel, he was to cry three times, "*wassel, wassel, wassel!*" and that then the Chaplain answered with a song, the words and music of which were suited to the occasion of the festival.

PRIESTLY IMPOSTURE.

In Italy, it is no uncommon thing to see, in the public streets, monks of various orders, mounted on chairs, preaching, or holding conferences. When these conferences take place in the churches, a Christ, as large as a child, whose head is made to move, by means of an

invisible spring, is supported by one of the singing-boys of the choir, concealed within the pulpit. During these conferences, the priests address the exhibited Saviour, and inquire, in song, whether he will permit, or forgive, such or such things; when, by half of the spring, which is secretly moved by the boy, the image bows in token of assent, or shakes his head, as a sign of disapproval, accompanying the motion with a short chant, confirmatory of the will of the little Christ, who is supposed to vociferate his pleasure to the congregation.

DR. ARNOLD.

Dr. Samuel Arnold, born in August, 1740, was, at a very early age, received into the King's Chapel, and, by consequence, received his musical education under Mr. Gates, then master of the children of that establishment. Endowed with a considerable portion of natural talent, and a persevering spirit, he, in his twenty-third year, found himself qualified to enter upon dramatic composition. Engaged at Covent-Garden Theatre as one of its regular composers, he gave the first public evidence of his abilities, by his composition and compilation of the music of the "Maid of the Mill." His success in this undertaking both stimulated further exertion, and further excited his professional ambition.

Aspiring to the very highest rank of his art, he prosecuted his studies with new ardor, cultivated with avidity the principal arcana of counterpoint, and in 1767 produced his oratorio of the "Cure of Saul," written by Dr. Brown. The piece was received with sufficient favor to encourage the continuance of his efforts in the same province of composition, and the following year he brought forward his "Abimelech." The applause obtained by this his second oratorial production, established the reputation of its composer; and in 1773, he successfully submitted to the public judgment his "Prodigal Son;" the tenor and bass songs of which were sung by Vernon, and a new singer of the name of Merideth. Four years after this, appeared his oratorio of the "Resurrection," the general merit of which was well calculated to sustain the reputation he had acquired.

During this period, the production of several dramatic pieces, two sets of Vauxhall songs, three sets of sonatas for the piano-forte, and a variety of detached vocal and instrumental trifles, proved the diversified and ardent occupation of his powers; while his purchase of Marybone Gardens manifested a spirit of enterprise; and the music required for the burlettas exhibited at that place, opened a new field for the exertion of his talents. The success with which

this concern commenced, was too speedily followed by a reverse; and, at the expiration of his lease, in 1771, the adventurous tenant found himself considerably *minus*. His pecuniary loss, however, was well counterbalanced by the happy acquisition of a most valuable consort. While engaged with Marybone Gardens, he became acquainted with the mental and personal merits of Miss Napier, daughter of the late Dr. Napier; and a union ensued.

Of the four oratorios already named, the "Prodigal Son" acquired the superior renown; and when Lord North was elected Chancellor of the University of Oxford, the composer was applied to for the use of that piece, to celebrate the installation. The oratorio performed, Mr. Arnold availed himself of the opportunity of presenting to the *musical professor* a probationary exercise for a Doctor's degree. Dr. William Hayes had heard the oratorio in London, and with a politeness that equalled his judgment, declined scrutinizing the submitted composition. "It is, Sir," said the Professor, returning to the ingenious candidate his score unopened, "unnecessary to examine an exercise composed by the author of the "'Prodigal Son.'"

In 1783, Dr. Arnold succeeded Dr. Nares, brother of Judge Nares, as organist to his Majesty, and composer to the Chapel Royal; and,

in the following year, was nominated one of the sub-directors of the grand commemoration of Handel, which took place in Westminster Abbey. The new interest given to the productions of the Prince of Modern Musicians, by this *royal* celebration of German genius, suggested to Dr. Arnold the idea of furnishing the public with a complete edition of Handel's works; and in thirty-six folio volumes, he effected his design, with the exception of the few of those Italian operas of the great composer least in public request. The re-perusal of Handel's compositions necessary to the prosecution of this undertaking, gave birth to the idea of converting those portions of his productions least familiarly known, into materials for a *new oratorio;* which the Doctor produced under the title of "Redemption." The judgment displayed in this laborious adaptation was worthy of the compiler's long experience in orchestral compilation; and his effort was received at Drury-lane Theatre with the most cordial approbation.

In 1789, Dr. Arnold's skill was complimented with the conduct of the Academy of Ancient Music: four years afterwards, he was appointed organist of Westminster Abbey; and in 1796, became the conductor of the annual musical performances at St. Paul's, for the benefit of the Sons of the Clergy. About two years

subsequent to this, a fall from the steps of his library occasioned a tedious confinement; during which he completed the composition of an oratorio, afterwards performed at the Little Theatre in the Haymarket, under the title of "Elijah, or the Woman of Shunam." Madame Mara, on this occasion, was the principal performer, and a joint adventurer. The career of the piece continued through the Lent in which it was brought forward, and most deservedly added to the composer's long established reputation.

Doctor Arnold's general habits were not the most abstemious; and a train of disorders brought upon his constitution, already enfeebled by the long confinement to which he had been subjected by the accident just mentioned, hastened his dissolution. After an illness of many months, too severe to admit the hope of his recovery, he expired at his house in Duke-street, Westminster, on the 22d of October, 1802. His remains were interred near the northern exterior of the choir of Westminster Abbey. The funeral was attended by the gentlemen of the three choirs of Westminster, St. Paul's, and the King's Chapel; and among the mourners, were the late Sir William Parsons, Dr. Ayrton, and the compiler of this publication.

The works of this ingenious musician are

voluminous and various. No one of the several gradations of composition, from the humble style of pantomimic movements to the ambitious height of oratorial chorusses, were untried by his versatile industry. The strength, however, it must be confessed, was not equal to the diversity of his talents; and, in general, he was most successful when he was least aspiring. Some of the songs in the two sets he composed for Vauxhall Gardens, are, nevertheless, elegant and fanciful; and the adjustment of the orchestral parts demonstrates a studious and profitable attention to Italian scores. The melodies, in some instances, are fanciful and florid; in others, chaste and expressive. Of a third set of airs and ballads, produced for the use of Marybone Gardens, we should not be justified in speaking in the same terms. Their style wants the bloom, and their expression is deficient in the warmth, by which the former melodies are recommended. Yet, may be excepted from this observation, the ballad, "Come live with me, and be my love," the pathos and natural sweetness of which are as distinguished as the tenderness and truly pastoral cast of, "Ye shepherds so cheerful and gay," sung with so much effect by Vernon, at Vauxhall. The burlettas performed at Marybone Gardens were perfectly suited to the place, and the occasion, for which they were composed.

The melodies were slight and common-place, the accompaniments thin and flashy, and the impression dashing and transient. Yet, doubtless, this was the track chalked out by nature for Dr. Arnold's exertions. His genius, considerable in its kind, did not include greatness or dignity; and, in aspiring to the *serious*, even of the opera, soared to its utmost attainable elevation. In the music of the "Castle of Andalusia," "Inkle and Yarico," the "Battle of Hexham," and the "Cambro-Britons," we see the climax of his powers, and feel the friendly wish, that their natural province had been the boundary of his ambition.

One of the earliest of the Doctor's injudicious efforts (and, perhaps, among these we ought to include all his oratorios,) was his re-composition of Addison's "Rosamond." This undertaking brought him in direct competition with a master, whose rays his inferior talents might easily, and would wisely, have shunned. In resetting this drama, his modesty, however, omitted the song, "Rise, Glory, rise!" so finely treated by the genius of Dr. Arne, and formed some apology for the incompetency the suppression indicated. But his oratorios, a few of their songs, or solos, excepted, present the most decisive proofs of the sphere of composition, beyond which his good sense ought not to have

suffered him to aspire. Possessing neither the solemnity of sentiment, nor sublimity of conception, indispensable to the *sacred drama*, the style of his air was too operatical, and the texture of his chorus too loose and slight, for that province of composition, to which even the powers of Arne were not adequate; and Handel's high success in which, drew upon the pupil of Gates a comparison no way advantageous to his respectable abilities.

Excepting his harpsichord and piano-forte sonatas, Dr. Arnold's instrumental compositions were confined to dramatic overtures. The most conspicuous among these (in the operatical department) is the overture to the "Castle of Andalusia," and (in the oratorial) that to the "Prodigal Son." Looking at the *number* of this master's productions, we cannot but allow him considerable fecundity of fancy; nor can we view their *quality* and *variety*, without acknowledging that he was one of the real possessors of talent, though not a genius of the first order; and that he merits to be ranked with England's most prolific and pleasing, if not with her greatest and sublimest composers.

HOW TO CATCH DOLPHINS.

An eminent violinist in London, recounted one day to his son, who is rapturously fond of

Haydn's symphonies, the excellent fable of *Arion*. When the youth had heard, that, on ship-board, the rhapsodist so charmed the dolphins with his harp, that they crowded round the vessel to hear him play; and that, when the sailors, to secure his riches, flung him overboard, the marine amateurs contended with each other for the honor of carrying him on shore,—he exclaimed "Oh! Now then I know an easy way to catch dolphins." "Indeed!" said his father, "How?" "Send out a band of musicians in a boat, with directions to play one of Haydn's symphonies. If dolphins have half the taste now that they had in Arion's time, they will flock round the boat in shoals, and each performer will only have to choose his fish, jump on his back, and ride to shore; where his sea-nag may be immediately secured."

THE GEZBERS.

Germany has produced three eminent musicians of this name,—Christian, Henry-Nicholas, and Ernest.

Christian Gezber, a native of Gœrnitz, was born in the year 1660, made a rapid progress in the science, the pursuit of which his own taste originally dictated; and published several valuable productions, one of which "*Send schreiben au Georg Motzen vom missbrauch der Kir-*

chenmusik," printed at Arnstadt, in octavo, reflected great credit on his talents and learning. He died, in 1731, at Lobkowitz, where he was the pastor and the chapel master.

Henry-Nicholas Gezber, son of Christian, was born at Wenigen-Ehric, in 1702. When very young, he became the pupil of John Sebastian Bach, at Leipsic. In 1724, he was received into the university. After two years' study, he returned to his paternal roof, untaught and unaided, where he constructed a little organ, and invented a machine for supplying the wind, without the assistance of a blower. In 1731, his merit recommended him to the situation of organist to the Prince of Schwartzenburg, at Souderhausen, an appointment, the duties of which he fulfilled in a manner the most honorable to himself, till, in 1775, he resigned it to his son; shortly after which he died of an apoplectic fit. His sonatas for the harpsichord, and concertos for the organ, are numerous and excellent; and his preludes and fugues for those intruments are still much admired in Germany.

Ernest Gezber, son of Henry-Nicholas, gave celebrity to his name, by his *Historical Dictionary of Music,* published at Leipsic, in 1790; a work which, though it left much to be done, was very superior to those of Printz and Walther; and which, notwithstanding its various

defects, both in matter and manner, is considered as a highly meritorious and useful publication. To the writers and compilers of subsequent works of a similar kind, it has proved an exceedingly serviceable resource; and the editors of the *Dictionnaire Historique des Musiciens*, published in 1817, acknowledge their great obligations to the labors of Ernest Gezber. This ingenious musician, who succeeded his father as organist to the Prince of Schwartzenburg, was rendered as amiable among his friends, by his modesty and benevolent disposition, as he was valuable to society, by his musical and literary qualifications.

MADEMOISELLE DE L'EPINE AND HER PARROT.

Mademoiselle de L'Epine, whose vocal powers (principally exercised at Drury-lane Theatre,) acquired for her a handsome fortune; and who, in 1723, became the consort of Dr. Pepusch, resided many years in Boswell-court, Carey-street, Lincoln's-inn-fields. This lady had a parrot, of which she was extremely fond, and which, in fine weather, she always placed at the open parlour window, where it constantly repeated the first line of the song in Handel's *Julius Cæsar*, "*Non e si vago e bello.*" The manager having one day occasion to write to her, addressed his letter as follows:—"To Mademoiselle de

L'Epine, at the sign of the Italian Parrot." This so affronted her, that she wrote back immediately, threatening to resign her engagement: to this the Manager replied, that, notwithstanding her merit, he could very well spare her, if she would send him her feathered pupil; and then sarcastically spread the report, that the Doctor, her husband, who was known to pique himself on his music to "*Pretty Polly, say,*" in the Beggar's Opera, had courted her for the sake of her parrot, and when he became her husband, married *Pretty Poll*, by proxy.

HAWTHORN AND PHILLIS.

On the morning of the first rehearsal of *Love in a Village*, as Beard, who had been studying the part of *Hawthorn*, entered Covent-Garden Theatre, he was followed by a pretty little stray female spaniel, which so fondly attached herself to him, that instead of driving her from his heels, he retained her, and made her his characteristic attendant in that opera. Her new master grew very fond of her, and kept her a long while; and when she died, she was lamented not only by Beard himself, but by all the members of the Beef-steak Club, of which that celebrated singer was one. At one of their meetings, the winning qualities of the deceased companion of *Hawthorn* happening to become

the theme of conversation, it was agreed, that each member should try his hand at an epitaph for their former favorite. Among those produced, was the following, written by the ingenious and esteemed John Warton, author of the interesting and well-known ballad of *Ned* and *Nell*, and other admired poetical pieces:—

Beneath this turf a female lies,
That once the boast of fame was;
Have patience, reader, if thou'rt wise,
You'll then learn what her name was.

In days of youth, (be censure blind,)
To men she would be creeping;
When 'mong the many, one prov'd kind,
And took her into keeping.

Then to the stage she bent her way,
Where more applauded none was;
She gain'd new lovers ev'ry day,
But constant still to one was.

By players, poets, peers, address'd;
Nor bribe, nor flatt'ry mov'd her;
And tho' by all the men caress'd,
Yet all the women lov'd her.

Some kind remembrance then bestow
Upon the peaceful sleeper;
Her name was *Phillis*, reader, know,
And hawthorn was her keeper.

A TAILOR'S BREACH OF FAITH.

Carter, the composer, being pressed by his tailor for the payment of a long bill, for the discharge of which he was not prepared, agreed to give a bond for the sum, provided the circumstance were kept a secret. The bond was produced, and his seal and signature required. But, instead of fulfilling his promise, he indignantly tore the parchment to pieces, exclaiming, "What, Sir,—sign that *public* instrument! No! You promised the transaction should be kept a *secret;* and now bring me a bond, the first line of which is, "*Know all men by these presents.*"

HANDEL AND THE SERPENT.

The first time the serpent was used in a concert, at which Handel was in the habit of presiding, he was so disgusted with the powerful coarseness of its tones, that he called out in a rage, "*Vat de diffil be dat?*" On being informed that it was an instrument called a serpent, "O!" he replied, "de *serpent!*—aye—but it not be de serpent vat seduced Eve."

CHRISTMAS WAITS.

Christmas Waits are said to be derived from those choirs of angels that attended at the birth of Christ: in imitation of these, shepherds, in ancient times, used to usher in Christmas with

music and carols: the *pastorali*, or rural music, performed by the Calabrian shepherds, on bag-pipes, are of this nature. *Wakes* or *vigils* were instituted as festivals on the days of dedication of the churches, or on those saints' days to whom the buildings were devoted, and commenced on the evenings preceding those days.

A SHOCKING ACCIDENT!

In the time of Edwin, the comedian, one of the flutists, in the orchestra of Covent Garden Theatre, had the accident to break his instrument, while in the act of performing on it. Edwin no sooner heard of the circumstance, than he ran into the Green-room, crying out, "Oh, poor fellow! poor fellow!" "What, for God's sake, is the matter, my dear Edwin?" exclaimed Mrs. Webb, in a terrible fright. "Why, Madam, horrible to say, the first flute has had the misfortune to split his wind-pipe."

THE VIOLA.

The viola, or tenor-violin, the scale of which, agreeably to the latter name of the instrument, occupies that portion of the general scale of musical sounds, which lies between the bass and the treble, is of ancient origin. The word *viola* occurs more than once in the *Decameron* of Boccace, a work written in the middle of the

fourteenth century. We are, therefore, obliged to conclude, that this instrument, one of the violin species, was then known in Italy; and as the word *viola* is not of Italian, but Spanish extraction, it must have been previously used in Spain.

GUIDO D'AREZZO.

Arezzo, one of the twelve principal towns in Etruria is justly celebrated, as the birth-place of three distinguished characters,—Mœcenas, the illustrious patron of letters; Aretino, one of the keenest of all satirists; and Guido d'Arezzo, to whom we owe a most important improvement in musical notation. This benedictine Monk, who flourished towards the beginning of the eleventh century, substituted for the six letters of the Roman alphabet, used to designate the six degrees of the scale, the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*, taken from the three first Sapphic verses of the hymn to St. John:—

UT queant laxis, *REsonare fibris,*
MIra gestorum, *FAmula tuorum,*
SOLve polulis. *LAbii reatum.*

The characters, called notes, were invented in the year 1330, by Demourt, a Parisian; and in 1684, at a period when Lully had composed most of his operas, a person of the name of Lemaire, added the *si* to the former six notes. This *si*, constituting the seventh note of the scale, led immediately to the repetition of UT, which

served both for the completion of one octave, and the commencement of that next above it.

BALTHAZAR GRACIAN'S ERROR.

"That man," said Balthazar Gracian, "had an excellent taste, who felt vexed, when what he performed pleased the multitude; for a wise man courts not popularity. To be covetous of applause, indicates slender merit; and self-conceit generally attends on ignorance."

A private company of under-rate public singers, being reminded of this axiom, unanimously voted it to be a gross anomaly; and as unanimously agreed, that Balthazar knew nothing of the world, or of the feelings of great musicians.

TARTARIAN MUSIC.

The inhabitants of Tartary have but one musical instrument; which they call a *Jailtagè*. It consists of a box of fir, about four feet long, and three inches broad; the upper part of which is open, over which six wire strings are stretched. It is played on with both hands, but chiefly with the left; and produces both treble and bass. To tune this instrument, the Tartars place a bridge under each of the strings, and then shift its place till the necessary pitch is obtained. Their melodies are similar to those of the Kalmucks; and so are their dances.

APOLLO'S REVENGE.

Peter Pindar, hearing that a bust of Apollo had fallen from the top of an organ, upon the head of Mr. Samuel Wesley, the great extempore performer, instantly wrote the following lines:—

On Sam's musical crown
Apollo leap'd down,
And, lo! like a bullock, he fell'd him:
Pray was not this odd?
Not a tittle—the god
Was mad that a mortal excell'd him.

THE DRAGON OF WANTLEY.

This old romance was first dramatised by Henry Carey, who, in 1737, made it the foundation of a burlesque opera, which was acted at Covent-Garden Theatre. It had a great run, the *fourteenth* edition of it having appeared in 1738. Its object was to ridicule the Italian opera; and it was allowed to be a piece of infinite humour. The plot, avowedly taken from the old ballad of "*More of More Hall*," is worked up into all the incidents of love, heroism, rivalry, and fury, in imitation of what it was intended to deride; and to aid the main design, the several characters were dressed in the utmost extravagance of theatric parade; the machinery was truly burlesque, and the songs,

though ludicrous in the highest degree, were set to music perfectly in the Italian style. The composer was John Frederic Lampe; and the piece was acted sixty-seven times the first season. In the Christmas of 1824, it was partially revived, at the same theatre, as a pantomime; but with inferior skill, and unequal success.

THE SPHERES IN DANGER.

Two fiddlers having a violent dispute, a rhymester in company endeavoured to pacify their rage, by courteously addressing them with the following quatrain:—

"Kind Tweedledum! dear Tweedledee
Sweet sons of cat-gut! list to me;
Or shaken yonder spheres will be,
And lose in yours their harmony."

DR. BOYCE.

Dr. William Boyce, the son of a respectable citizen of London, and a man of considerable property, was born in the year 1710. A fine voice, and an early propensity to the study of music, induced his father to place him under the tuition of Mr. Charles King, master of the children of St. Paul's cathedral, into the choir of which, when prepared by the routine of the music school, he was admitted. At the usual age, he quitted the

station of a singing-boy, and became an articled pupil of Dr. Greene, then organist of that church. Endowed with a noble genius, and fortunate in the qualifications of his tutor, he made a rapid progress, both in theory and practice; and at the expiration of his pupilage, was unanimously elected organist of Vere-street chapel, Cavendish-square. To the emoluments of this place, his industry added those of teaching; and among the several schools which he attended, was the then highly distinguished seminary of Mrs. Cavaller, in Queen-square, Bloomsbury.

Not contented with his acquisitions under Dr. Greene, Mr. Boyce ardently proceeded in the prosecution of his studies, patiently explored the principles of harmony, and completed his theoretical accomplishments, under the profoundest harmonician of his time. Dr. Pepusch could boast of having under his tuition at the same moment, three very superiorly gifted pupils,—Travers, Keeble, and Boyce. To these, his learning and judgment pointed out the excellencies of Palestrina, Orlando de Lasso, Stradella, and Carissimi, Tallis, Bird, Purcell, and Orlando Gibbons. The mind of Boyce, teeming with invention, produced a variety of sacred and other effusions, upon which his view to greater things would not permit him to place any great value. However, a few single songs found their

way from his study, and were very favorably received.

The first dramatic effort of this great composer was his music to Lord Lansdowne's "Peleus and Thetis." If the language of that mask cannot compete with the poetry of Milton's "Comus," neither, perhaps, can this early trial of Mr. Boyce claim equality with Arne's music to the latter drama; but, nevertheless, it was a noble production. If its airs wanted the limpid sweetness of those in "Comus," the choruses presented a solidity and grandeur that transcended the conception of the composer of "Artaxerxes;" and when performed at the Philharmonic Society, the piece was heard with equal pleasure and surprise. Under any circumstances, the force of genius, and scientific proficiency, evinced by the music of "Peleus and Thetis," would have been worthy of eulogistic notice; but the fact that, at the time of its production, the composer, from cold or some other cause, was permanently and almost totally deprived of his hearing, will be learnt by every reader with astonishment. To a musician of ordinary capacity, such a misfortune would have been insurmountable; but Boyce's music was in his soul, rather than in his external sense: what his mind knew, his sensibility could apply; and if he lost the gratification of listening to the *sounds* of har-

mony, the page of instruction was open to his eye, and the scores he perused he inwardly heard.

In 1736, he succeeded Mr. Joseph Kelway, as organist of St. Michael's, Cornhill; and upon the decease of Mr. John Weldon, in the same year, was appointed one of the composers to his Majesty. In this latter situation, Boyce was in his natural sphere. Of the secrets of church composition he was a perfect master; and deaf as he might be, no musician's genius was more constantly prompt than his own. His compositions for the *chapel* were so many evidences of his learning and invention; and gave him an undisputed eminence in his faculty, as a composer of ecclesiastical music.

In 1747, appeared his serenata of "Solomon." In this production, the words of which are a version of the Canticles, by the author of "Fables for the Female Sex," an originality of style, elegance of imagination, purity of harmony, and beauty of air, at once point out the genius, science, and refined feeling of the composer, and justify the rapturous applause with which it has ever been received. "Solomon" was no sooner heard, than its merits placed Mr. Boyce in the foremost rank of his profession. Finding the public eager to receive demonstrations of his powers in a different department of

composition, he, in 1749, printed twelve sonatas for two violins and a bass. Besides the novelty of fancy their style presented, the intrinsic beauty of the ideas, and masterly construction of the harmony, struck every tasteful hearer. Till the tumid extravaganzas of Stamitz and Lord Kelly were adopted, the elegant airs and well-conducted fugues of these sonatas continued to contribute to the bill-of-fare of every public concert, and, as inter-act pieces, to be listened to with attention at the theatres.

„Though Boyce (not one of those place-holders who convert their offices into sinecures,) continued to regularly supply the chapel, he found leisure to pursue his secular studies; and collecting all his fugitive songs and cantatas, presented them to the public in a folio volume, under the general title of "Lyra Britannica."

In the same year, he was elected to the place of organist, by the united parishes of Allhallows the Great and the Less, in Thames-street; an appointment, partly complimentary to the respected character of his father, but more so to the extraordinary professional merits of the musician. And when the Duke of Newcastle succeeded his Grace of Somerset, as Chancellor of the University of Cambridge, he was engaged to compose for the occasion an ode, written by Mason, and also an anthem, which, on Com-

mencement Sunday, was performed at St. Mary's Church. These compositions, produced for the ordinary purpose of an installation, but ultimately employed as exercises for procuring their illustrious author the highest degree of his faculty, were turned to a much more worthy account than that for which they were originally produced. His great merit induced the professor's request, that he would *accumulate* the degrees of *Bachelor* and *Doctor:* he did so; and the publication of his exercises justified, in the opinion of all qualified critics, the honors conferred upon his exalted talents and sound science.

The following winter produced the lively, novel, and characteristic music of his "Chaplet," and that of his "Shepherd's Lottery;" two after-pieces written by the ingenious Mr. Mendez, and performed with great applause at Drury-lane Theatre. Soon after this, Dr. Boyce became the worthy successor of Dr. Greene, in the office of master of the royal band of musicians; the station afterwards occupied by Sir William Parsons, and William Shield, Esq. At the same time, he undertook the conduct of the annual performance at St. Paul's cathedral, established for the benefit of the Sons of the Clergy, and thereby served and honored an institution, in the benevolent purpose of which his heart took an inter-

est. Not satisfied with the benefit rendered to the priesthood of his country, by his personal and mechanical skill, he contributed to its necessities the offerings of his genius, by superadding instrumental parts to Purcell's "Te Deum;" and by composing two anthems, which still continue to be the admiration of the charitable auditors of the *Rehearsal at St. Paul's for the Benefit of the Sons of the Clergy.*

In the year 1758, Dr. Boyce was appointed one of the organists of the Royal Chapel, in the room of John Travers, Esq., by whose decease, the lovers of ingenious and effective composition, whether sacred or secular, lost an able contributor to their gratification. This and his other superior appointments, together with his advancing age, induced the Doctor to resign his two *parochial* employments in the city, quit his town-house in Chancery-lane, and fix his residence at Kensington. There his ardor, unchecked by years, and the continued and growing infirmity of deafness, continued to urge the prosecution of his studies. Following up the original design of Dr. Greene, to collect and embody the most esteemed services and anthems, composed for the use of the reformed church, he compiled a volume of cathedral music. The time allowed him as organist and composer to the chapel, and the furnisher of

music for birth-day and new-year odes, was now chiefly devoted to the theoretical instruction of organists and young musicians; but, nevertheless, he found leisure to consult the stability of his fame, by revising many of his former publications, among which were the overtures to his immortal *Serenata*, his pastoral operettas, "The Chaplet," and "The Shepherd's Lottery," his overture to an ode of Pindar, an overture composed for the performance at Worcester, on occasion of the meeting there of the three adjacent choirs, and three others, all of which he published under the title of "Eight Symphonies for Violins and other Instruments."

Two years after his retirement to Kensington, Dr. Boyce published the first volume of his collected cathedral music, dedicated to the King; which was speedily succeeded by two other volumes: and we wish it were in our power to say, that the munificent piety of his Majesty had, at least, so far counterbalanced the deficiency of the general subscription, as to have secured the industrious compiler and collator from eventual loss. This laborious and profitless undertaking completed, the Doctor again directed his studies to the drama. Mr. Garrick having, some years before, experienced the advantage of this master's services, in the production of a dirge for the procession in "Romeo

and Juliet," and a similar composition for the play of "Cymbeline," now applied to the same talents for music to the songs in "The Winter's Tale." The task was undertaken, and executed in a style worthy of the composer's genius. About the year 1770, he resolved to select, and publish collectively, the overtures to his new-year and birth-day odes. The theatrical and garden orchestras, hitherto limited in their interact pieces, to the concertos of Corelli, Geminiani, Martini, and the overtures of Handel, received with delight compositions that, while they relieved them from the monotony to which they had been so long confined, charmed every ear with their originality, beauty, and spirit.

As Dr. Boyce advanced in years, his constitution became subject to the gout. The fits increasing both in their frequency and violence, at length the disorder attacked his stomach; and the affliction that, for a while, had only induced pain, and the interruption of his studies, on the 7th of February, 1779, terminated his existence. Nine days afterwards, he was buried in the crypt of St. Paul's cathedral, with testimonies and honors suited to his extraordinary merits; and the funeral was attended with some ceremonies which had never before been observed to any distinguished character, except

the illustrious architect of that magnificent edifice.

Dr. Boyce, as one of the *glories* of his profession, demands the homage of his historian; as *a man conferring honor on his country*, flatters the pride of every Englishman. Gifted with a noble genius, he might boast both freedom and greatness of conception; deeply versed in the various excellencies of our church composers, he knew how to blend with the legitimate harmony and artful modulation of Orlando Gibbons, and the comprehensiveness of Bird, and elegance of Tallis, the fire and mellifluous fancy of Purcell and Weldon. In all his anthems we find the happiest union of solid grandeur and fluid sweetness; in his secular music, a purity and originality of style, an independence of character, that marks his place among the inspired musicians of all times and countries. As his personal habits and manners were manly and polite, so the emanations of his genius were energetic and chaste. To peruse the melodies of his "Chaplet" and "Shepherd's Lottery," is to be struck with the inventive playfulness of the most regulated imagination; examining the score of his "Solomon," we look into a mine of gold; but this allusion is not punctiliously complete; for all Boyce's gold is *refined*.

If this composer was not so completely alive to public applause as most men of science, or letters, we are to impute the comparative indifference of his sensations, to the degree in which his ideas of excellence transcended, in his own judgment, his powers of execution. It frequently happened, that, while masters and amateurs were enjoying and extolling his compositions, he was oppressed with secret dissatisfaction respecting their merits: but never was a great mind more quickly sensible to the deserts of others. With such reverential feelings did he regard the powers of Handel, that when, to celebrate the coronation of George the Third, he was supplicated to re-set the words, "Zadock the priest, &c." his modesty declined the task. Alleging the presumption, "I cannot," said he, "be guilty of a compliance which would bring my limited talents in competition with the genius of Mr. Handel."

The moral character of Dr. Boyce comprised veracity, honor, and justice; while his manners manifested the mildness and urbanity of his disposition. He was remarkably communicative of his knowledge; and, incapable of envying others, felt no resentment towards those who were jealous of his high and well-earned reputation. He left a widow, son, and daughter, to remember and relate his domestic virtues, and to be, in some

degree, consoled for the loss of a husband and father, by the world's admiration of the musician and the man.

MARCELLO'S PSALMS.

'The publication of this meritorious and renowned work, in 1759, by Johnson, the music-seller, in Cheapside, nearly opposite Bow church, was announced by the following advertisement:—

"The first fifty Psalms, set to music by Benedetto, Marcello, Patrizio Veneto, and adapted to the English Version by John Garth." Folio: Published by subscription; to be completed in eight volumes, at 1*l.* 1*s.* each. Johnson's Music-shop, Cheapside.

"Of this curious work, three volumes are already completed. They are published independently."

BRITISH MUSIC IN GREECE.

Lord Byron, who was agent to the Committee in London, for raising a fund in aid of the Greeks, says, in his written acknowledgment of their receipt of the expected succours, "The mathematical, medical, and musical preparations have arrived in good condition, abating some damage from wet. They are pronounced excellent in their kind; but till we have an en-

gineer and a trumpeter, they are mere *pearls to swine*, as the Greeks are ignorant of mathematics, and have a bad ear for *our* music." However, speaking again of the supplies, he acknowledges, that the very articles, which seem to have been thrown away upon the Greeks, proved of remarkable service, more particularly the trumpets. "The Turks," says he, "are so apprehensive of the *Franks*, that even the supposed presence of a body of such troops is sufficient to inspire a panic. The Greeks, aware of this, have frequently put their enemy in disorder, by sounding these same despised bugles."

MRS. CROUCH.

In the church-yard at Brighton, lie the remains of Anna Maria Crouch, who, during many years, was a vocal performer at Drury-lane Theatre. On her tomb-stone, it is said that "she combined with the purest taste of a singer the most elegant simplicity as an actress, and was beautiful beyond comparison in her person. She was distinguished by the powers of her mind. They enabled her, when she quitted the stage, to gladden life by her conversation, and to refine it by her manners. She was born April 20th, 1773, and died October 2d, 1805. This stone is inscribed to her beloved memory, by him whom she esteemed the most faithful of her friends."

THE LONG DANCE AND SONG.

The longest dancing and singing ever kept up, is recorded by William of Malmsbury. It is rather miraculous; but the respectable historian records it as a fact, and relates it in the very words, as he says, of the persons on whom the miracle was wrought; and of which a formal deed, relating the particulars and attesting the truth, was drawn up and subscribed by Bishop Peregrine, the successor of Hubert. "I, Ethelbert, a sinner, will give a true relation of what happened to me on the day before Christmas, A. D. 1012, in a certain village, where there was a church, dedicated to St. Magnus, the martyr, that all men may know the danger of disobeying the commands of a priest. Fifteen young women and eighteen young men, of which I was one, were dancing and singing in the church-yard, when one Robert, a priest, was performing mass in the church; who sent us a civil message, entreating us to desist from our diversion, because we disturbed the devotion by our noise. But we impiously disregarded his request; upon which the holy man, inflamed with anger, prayed to God and St. Magnus that we might continue dancing and singing a whole year without intermission. His prayers were heard. A young man, the son of a priest, named John, took his

sister, who was singing with us, by the hand, and her arm dropped from her body without one drop of blood following; but, notwithstanding this disaster, she continued to dance and sing with us a whole year. During all that time, we felt no inconveniency from rain, cold, heat, hunger, thirst, or weariness; and neither our shoes nor our clothes wore out. Whenever it began to rain, a magnificent house was erected over us, by the power of the Almighty. By our continual dancing, we wore the earth so much, that, by degrees, we sunk into it up to the knees, and at length up to the middle. When the year was ended, Bishop Hubert came to the place, dissolved the invisible ties by which our hands had been so long united, absolved us, and reconciled us to St. Magnus. The priest's daughter, who had lost her arm, and other two of the young women, died away immediately; but all the rest fell into a profound sleep, in which they continued three days and three nights; after which they arose, and went up and down the world, publishing this true and glorious miracle, and carrying the evidence of its truth along with them, in the continual shaking of their limbs."

MRS. CLIVE.

Some extraordinary women, besides the pleasing regularity of their features, and the

charm of their engaging wit, have certain secret enchanting graces, which, though they have been long and often admired, make their possessors always new and always desirable—of this class was the excellent singer and actress, Mrs. Catharine Clive. She was the daughter of Mr. William Raftor, a native of Kilkenny, in Ireland, who had been bred to the law. She was born in the year 1711. At the age of fifteen, feeling a strong propensity to the stage, she applied to Booth, Wilks, and Cibber, then managers of the Theatre Royal; who, finding she had an excellent voice, and had made some proficiency in the art of singing, gave her an engagement, but had no higher idea of her than as one qualified to entertain the audience with a song between the acts of the play, or to perform the part of a simple country girl; and she first appeared before the public the next season, in 1727. One evening, through the indisposition of an actress, she undertook the part of *Nell*, the cobbler's wife, in the *Devil to Pay*, and her great comic powers were immediately manifest to the audience, and she became a great favorite with the public. At the age of twenty-one, she married G. Clive, Esq. son of Baron Clive. Mrs. Clive was formed by nature to represent a variety of lively, laughing, droll, humorous, affected, and absurd charac-

ters. She possessed such a stock of comic force, that she had but little more to do than to perfect herself in the words and music of a part, and leave the rest to nature; and she absolutely created several parts in operas and plays, of which the act scarcely furnished an outline; and many musical and dramatic pieces are now lost to the stage, purely from the want of her animating spirit to preserve them. A more extensive walk in comedy and the comic opera, than that which Mrs. Clive possessed, can hardly be imagined—the chambermaid in every varied shape which art or nature could lend her—characters of caprice and affectation, from the high-bred *Lady Fanciful* to the vulgar *Mrs. Heidelburg*—country girls, romps, hoydens, and dowdies—superannuated beauties, viragoes, and humorists.—To a strong and melodious voice, and musical ear, she added all the sprightly action requisite to a number of parts in ballad farces. She had an inimitable talent in ridiculing the extravagant action, impertinent consequence, and insignificant parade of the female Opera singer. She snatched an opportunity to shew her excellence in this stage-mimickry in the lady of fashion in *Lethe*. Her comic singing was so genuine, that, whether it was restrained to the arch sneer, or the suppressed half-laugh, widened to the broad grin, or extended to the downright burst of loud laughter, the

audience was sure to accompany her. He must have been more or less than man that could be grave, when Clive was disposed to be merry.

After Mrs. Clive retired from the stage, she resided near Strawberry Hill, not far from Twickenham, and her company was always courted by ladies of the highest rank and character, to whom she rendered herself highly agreeable. Her conversation was a mixture of uncommon vivacity, droll mirth, and honest bluntness; and she delighted in opportunities of being serviceable to those around her. This amiable singer and actress died at her house, near Strawberry Hill, December 6, 1785, aged 74, and was buried at Westminster Abbey.

"THINK OF THY SERVANT."

Josquin, a celebrated composer, was appointed master of the chapel to Louis XII. of France, who promised him a benefice; but, contrary to his usual custom, forgot him. Josquin, after suffering great inconvenience from the shortness of his majesty's memory, ventured, by a singular expedient, publicly to remind him of his promise, without giving offence. Being commanded to compose a motet for the chapel royal, he chose part of the 119th Psalm, beginning, "Oh, think of thy servant as concerning thy word;" which he set in so supplicating and exquisite a manner,

that it was universally admired, particularly by the king, who was not only charmed with the music, but felt the force of the words so effectually, that he soon afterwards granted his petition, by conferring on him the promised appointment.

ECCENTRIC CONCERT.

In the reign of Charles IX. of France, music was much patronized; and Mersennus gives a curious description of a viol, sufficiently spacious to contain young pages, who sung treble to the airs, while he who played the bass part on the viol, sung the tenor, in order to form a complete concert in three parts.

BIRD RECORDING.

The first attempt of birds to sing, is termed by the bird-catchers, *recording*; a phrase probably derived from a musical instrument formerly used in England, called a *recorder*. They sometimes begin to record when they are not a month old. This first essay does not seem to have the least rudiments of the future song; but, as the bird grows older and stronger, one may begin to perceive what the nestling is aiming at. Whilst the scholar is thus endeavoring to form his song, at every passage which he is sure of, he commonly

raises his tone, but drops it again when he comes to a part which exceeds his powers; just as a singer enforces his voice, when he not only recollects certain parts of a tune with precision, but knows that he can execute them. What the nestling is not thus thoroughly master of, he hurries over, softening his tone, as if he did not wish to be heard, and could not yet satisfy himself. At the end of ten or eleven months, the bird is commonly able to execute every part of his song; which, once attained, continues ever afterwards the same.

From numerous experiments which have been made, it would appear, that notes in birds are no more innate than language is in man; and that what nestlings *record*, or learn, depends entirely upon the master under whom "they are bred," as far as their organs will enable them to imitate the sounds which they have first an opportunity of hearing. Mr. D. Barrington educated a young linnet under a vengolina, an African bird, which sings better than any of those that are not European, except the American mocking bird; and the linnet imitated its African preceptor so exactly, without any mixture of the linnet song, that it was impossible to distinguish the one from the other.

REMARKABLE MUSICAL EPOCH.

The arrival here of Handel, Geminiani, and Veracini, brought to England every thing that is grand in composition, and all that is excellent in violin performance; and the vocal powers of Cuzzoni and Farinelli, Beard and Lowe, Miss Cæcilia Young, and other Italian and English singers, threw a glow over dramatic representation, and advanced the public taste. In 1715, the premature abilities of Dubourg, proved the excellence attainable on the violin by a boy of twelve years of age; and Castrucci, brought from Italy by the Earl of Burlington, exhibited extraordinary powers on the same instrument.

The year 1722 was distinguished by the introduction of a new species of entertainment called a *Ridotto*, consisting of a series of select songs, followed by a ball, in which the performers were joined by the company, who passed from the front of the house, over a bridge connecting the pit with the stage. At the same time, Mrs. Sarah Ottey surprised the public with her proficiency on three instruments; the bass-viol, violin, and harpsichord: Mr. Thompson, by the publication of a collection of Scotch tunes in England, gave birth to a taste for those northern melodies which, in a less or greater degree, has subsisted ever since; and Castrucci gratified the

public with a concerto, in which the natural echo was first imitated by instruments. Concertos for two trumpets, two hautboys, and two flutes —and solos on the arch-lute, and on the bass-viol, announced in the advertisements of Carbonelli, demonstrate the variety and success of instrumental practice; and the address with which Babel, a city organist, thinned and simplified the elaborate and loaded music of keyed instruments, was equally curious and useful.

MUSIC AND POLITICS.

Dr. Wise, the musician, being requested to subscribe his name to a petition against an expected prorogation of Parliament in the reign of Charles II., wittily answered, "No, gentlemen, it is not my business to meddle with state affairs; *but I'll set a tune to it, if you please.*"

DR. BLOW.

In the reign of James II. an anthem of some Italian composer had been introduced into the chapel royal, which the king liked very much, and asked Dr. Blow if he could make one as good? Blow answered in the affirmative, and engaged to do it by the next Sunday; when he produced "I beheld, and lo a great multitude." When the service was over, the king sent father Petre to acquaint him that he was much pleased

with it: "But," added Petre, "I myself think it too long."—"That," answered Blow, "is the opinion of but one fool, and I heed it not." This provoked the Jesuit so much, that he prevailed on the king to suspend Blow, and the consequences might perhaps have been more serious to him, had not the revolution immediately followed.

SIR JOHN HAWKINS AND HIS MOTHER.

Sir John Hawkins, the son of a carpenter in the city, was brought up an attorney. Having a taste for music, which ultimately led to his writing a history of that science, he was much noticed by a Mr. Belcher, a surgeon in Throgmorton Street, Mr. Stanley, the celebrated organist, Mr. Twining, a well-known amateur, and many other respectable characters, with whom he lived in the greatest intimacy. His elevation in the law was very gradual, and, for a considerable while, his circumstances were not of the most flourishing description: but, at length, marrying an old woman with whom, at different times, he received near forty thousand pounds, he, by various unhandsome methods, dropt, and broke with, all his former acquaintance. Belcher, piqued at his ungrateful conduct, used for the amusement of himself and friends, and to convince them of the meanness of Hawkins's origin,

to relate, with considerable humour, the following anecdote:—

"When John had before him the prospect of getting a rich old wife, he was too much elated with the approaching improvement of his condition not to spread it abroad; and I was one of the first he was careful to inform of it. Meeting his mother soon afterwards, I mentioned it to her, and wished her joy of her son's good fortune: on which, to convince me of his worthiness of it, she exclaimed, 'Lord, sir! good fortune, indeed! my John is a match for any lady; for, to let you to know, he has a dozen of as handsome shirts as any gentleman in the land.'"

PARISIAN MUSICALS.

The two great lyric theatres at Paris, the *Opera François* and the *Opera Italien*, are conducted and attended so dissimilarly, that no two things in the whole republic of music can be more opposite. For some years, while crowds have run three times a week to the latter, the great French theatre gives its pompous representations to half-filled seats. In the *Opera Italien*, regard is paid to the works of great masters only, and to singers of real talent; in the *Opera François*, the success of the piece is left to the painter, the ballet-master, the dress-makers, and in a few instances to the poet, but never to the composer or performers. In the one, these extra-

neous objects are considered as every thing; in the other, they are regarded in their proper light,—that is, only as secondaries. In the French Opera, were the music to exceed every thing that had ever been heard before, and the vocal execution to be the most exquisite imaginable; still, without the *great requisites*—scenery, the dancing, and the dresses, their success would be hopeless.

THE BEGGAR'S OPERA.

Swift having observed to Gay, what an odd, pretty sort of thing a *Newgate Pastoral* might make. Gay was inclined to try at such a thing for some time, but afterwards thought it would be better to write a comedy on the same plan. This was what gave rise to the Beggar's Opera. He began on it, and, when first he mentioned it to Swift, the Doctor did not much like the project. As he carried it on, he showed what he wrote to him and Pope, and they now and then gave him a correction, or a word or two of advice; but it was wholly of his own writing. When it was done, neither of them thought it would succeed. They showed it to Congreve, who, after reading it over, said, "it would either take greatly, or be damned confoundedly."—They were all, at the first night of it, in great uncertainty of the event, till they were very much encouraged by overhearing the Duke of Argyle, who sat in the next box, say, "It

will do—it must do! I see it in the eyes of them." This was a good while before the first act was over, and so gave them ease soon; for the Duke, besides his own good taste, had a more particular knack than any other person then living, in discovering the taste of the public. His grace, as usual was quite right: the good-humor of the audience appeared stronger and stronger every act, and ended in a clamor of applause.

GAINSBOROUGH.

When I first knew Gainsborough, (said Jackson, of Exeter,) he lived at Bath, where Giardini had been exhibiting his then unrivalled powers on the violin. His excellent performance made Gainsborough enamored of that instrument; and conceiving, like the servant-maid in the Spectator, that the music lay in the fiddle, he was frantic until he possessed the very instrument which had given him so much pleasure, but seemed much surprised that the music of it remained behind with Giardini!

He had scarcely recovered this shock (for it was a great one to him,) when he heard Abel on the viol-da-gamba. The violin was hung on the willow. Abel's viol-da-gamba was purchased, and the house resounded with melodious thirds and fifths from 'morn to dewy eve!' Many an adagio and many a minuet were begun, but

none completed: this was wonderful, as it was Abel's own instrument, and therefore ought to have produced Abel's own music!

Fortunately, my friend's passion had now a fresh object—Fischer's hautboy—but I do not recollect that he deprived Fischer of his instrument; and though he procured a hautboy, I never heard him make the least attempt on it. Probably his ear was too delicate to bear the disagreeable sounds which necessarily attend the first beginnings on a wind instrument. He seemed not to content himself with what he heard in public, and prevailed on Fischer to play to him in private—not on the hautboy, but the violin—but this was a profound secret, for Fischer knew that his reputation was in danger if he pretended to excel on two instruments.

The next time I saw Gainsborough, he was in the character of king David. He had heard a harper at Bath; the performer was soon left harpless; and now Fischer, Abel, and Giardini were all forgotten: there was nothing like chords and arpeggios! he really stuck to the harp long enough to play several airs with variations, and, in a little time, would nearly have exhausted all the pieces usually performed on an instrument incapable of modulation, (this was not a pedal harp,) when another visit from Abel brought him back to the viol-da-gamba.

He now saw the imperfection of sudden sounds that instantly die away; if you wanted a *staccato*, it was to be had by a proper management of the bow, and you might also have notes as long as you please. The viol-dá-gamba was the only instrument, and Abel the prince of musicians.

This, and occasionally a little flirtation with the fiddle, continued some years: when, as ill-luck would have it, he heard Crosdill; but, by some irregularity of conduct, for which I cannot account, he neither took up nor bought the violoncello. All his passion for the bass was vented in descriptions of Crosdill's tone and bowing, which was rapturous and enthusiastic to the last degree.

More years now passed away, when, upon seeing a theorbo in a picture of Vandyke's, he concluded (perhaps because it was finely painted) that the theorbo must be a fine instrument. He recollected to have heard of a German professor, (who, though no more, I shall forbear to name,) ascended *per varios gradus* to his garret, where he found him at dinner upon a roasted apple, and smoking a pipe—"* * *" says he, "I am come to buy your lute"—

"To puy my lude;"

"Yes, come, name your price, and here is the money."

"I cannot shell my lude!"

"No! not for a guinea or two! but by G—you must sell it."

"My lude ish wert much monnay! it ish wert ten guinea."

"That it is—see, here is the money."

"Well—if I musht—but you will not take it away yourshelf?"

"Yes, yes—good bye, * * *."

(After he had gone down, he came up again.)

"* * * I have done but half my errand. What is your lute worth, if I have not your book?"

"Whad pook, Maisher Cainporough?"

"Why, the book of airs you have composed for the lute."

"Ah, py cot! I can never part wit my pook!"

"Poh! you can make another at any time. This is the book I mean," (putting it in his pocket.)

"Ah! py cot, I cannot—"

"Come, come, here's another ten guineas for your book; so, once more, good day t'ye." (Descends again, and again comes up.) "But what use is your book to me, if I don't understand it?—and your lute—you may take it again, if you won't teach me to play on it. Come home with me, and give me my first lesson."

"I will gome to-marrow."

"You must come now."

"I musht tress myshelf."

"For what? You are the best figure I have seen to-day."

"Ay musht be shave—"

"I honor your beard."

"Ay musht bud on my wik—"

"D—n your wig!—your cap and beard become you. Do you think if Vandyke were to paint you, he'd let you be shaved?"

In this manner he fritted away his musical talents; and, though possessed of ear, taste, and genius, he never had application enough to learn his notes. He scorned to take the first step; the second was, of course, out of his reach; and the summit became unattainable.

TE DEUM.

The sacred composition so well-known in the church by the name of *Te Deum*, was written by St. Ambrose, at the baptism of St. Augustine, whom he had converted to the faith; but, though it be known that Purcell and Handel have best illustrated its sentiments, no one can say who *first* set it to music.

SIR WILLIAM DAVENANT.

Sir William Davenant was, by many, supposed to be the natural son of Shakspeare. He succeeded Ben Jonson as poet-laureat, in 1637;

obtained a patent for a company of comedians from King Charles, and was knighted by that monarch. He was accounted a considerable poet in several provinces of the art: his poem of Gondibert is esteemed a noble poem, which he wrote in France during his exile with King Charles the Second. His works are printed in folio, 1673, and consist of seventeen dramatic pieces, besides his poems. Sir William was the first contriver of *painted scenes* in our English theatres, as well as one of the first introducers of *singing operas*. There is a work of this kind, whose title runs thus: "The cruelty of the Spaniards in Peru, expressed by instrumental and vocal music, and by art of perspective in scenes, at the cock-pit in Drury-lane, at three in the afternoon, 1658."

GARRICK AND THE MUSICIAN.

Garrick, after an absence of two years, returned to the management of Drury-lane Theatre, and had prepared an address to the audience, to be delivered previously to the play. As soon as the applause at his re-appearance had a little subsided, and all was silent as the grave, in eager expectation of hearing the address, old Cervetto, better known by the name of *Nosey*, the musician, who sat in the orchestra, anticipated the first line by a tremendous yawn – *Aw!* – Convul-

sive laughter among the audience was the consequence, and it was some minutes before the wished-for silence could be again restored; that, however, obtained, Garrick delivered his address, and retired. The moment he came off the stage, he flew like lightning to the music room, where, collaring the astonished *Nosey*, he began to abuse him most vociferously,—"What—why—you old scoundrel—you must be the most infernal ——." At length, poor Cervetto said, "Oh, Mr. Garrick! vat is de matter—vat I have do—oh, God, vat it is?" "The matter! why, you old d—d base-viol—just at the instant, the very moment, I had played with the audience—tickled them like a trout, and brought them to the most accommodating silence—so pat to my purpose—so perfect—that it was—one may say, a companion for Milton's visible darkness ——" "Indeed, Mr. Garrick, it vas no darkness." "Darkness! stupid fool—but how should a man of my reading make himself understood by—a—answer me, sir, was not the whole house, pit, box, and gallery, perfectly still?" "Yes, sir, indeed—still as one mouse." "Well then, just at that very moment did you not, with your d—d jaws extended wide enough to swallow a sixpenny loaf—yawn? Oh, I wish you had never shut your abominable mouth again." "Sare, Mr. Garrick, only if you please, heare me von vord—it be alvay de vay—

it is indeed, Mr. Garrick, and alvay the vay I go when I haf de great *rapture*, Mr. Garrick." The little great man's anger instantly cooled, and he declared that Nosey ought to be forgiven, for the wit of the offence.

INCREASE OF LONDON MUSIC-SELLERS.

About the middle of the eighteenth century, the metropolis of England could not boast of more than twelve music-sellers; the principal of which were Simpson, Sweeting's Alley, Royal Exchange; Johnson, opposite Bow Church, Cheapside; Smith, Middle-Row, Holborn; Thompson, St Paul's Church-Yard; Bremner, opposite Somerset House; Walsh, Catherine-Street, Strand; Preston, near the Savoy; Cooke, New-Street, Covent-Garden; and Welcker, Gerard-Street, Soho: but, in 1824, it contained not fewer than one hundred and fifty; the most distinguished of which were Clementi and Co., Preston, Goulding, Dale, Chappel, Birchall, Mitchel, Hodsol, Wheatstone, Cramer, Boosey, and the warehouse called the Harmonic Institution.

CURIOUS DISCOVERY.

In the autumn of 1824, in an abbey of Italian *Benedictines*, was found a series of musical instruments, which belonged to the age of the

Lower Empire. Many celebrated musicians repaired to this convent, to examine these instruments, which were all found to be in a good state of preservation; and several of them were most magnificently ornamented. Among others, was a cythera, formed of ivory; the chords of which were of gold, mounted by rosettes of diamonds.

FARINELLI THE SINGER.

In 1735, his late Majesty's father, then Prince of Wales, made a present of a fine wrought gold snuff-box, richly set with diamonds and rubies, in which was inclosed a pair of diamond knee-buckles, as also a purse of one hundred guineas, to the famous Signior Farinelli. Returning to Italy, he built, out of a small part of the sum he had acquired in England, a very superb mansion, in which he dwelt, choosing to dignify it with the significant appellation of the *English Folly*.

COMUS.

When Dr. Arne (then Mr. Arne) composed the beautiful music of *Comus*, he lived at No. 17, Craven Buildings, Drury-Lane, in the back parlour of which house he produced every melody by which that excellent drama is adorned. The first edition of the music was printed in large

upright folio, and the title-page was, in matter and form, as follows;—

"THE
MUSICK
IN THE
MASQUE
OF
COMUS,
WRITTEN BY MILTON,
COMPOSED BY
THOMAS AUGUSTINE ARNE,
"OPERA PRIMA."

The principal performers were Mr. Beard, Mrs. Clive, and Mr. Arne.

MISS FENTON.

Lavinia Fenton (afterwards Duchess of Bolton,) was tempted by Rich from the Haymarket to Lincoln's-Inn Fields, in the year 1728, by a salary of 15*s.* per week: on the success of the *Beggar's Opera*, to secure this valuable actress, he raised it to 30*s.*; and such was the rage of the town respecting her, that she was obliged to be guarded home every night by a considerable party of her confidential friends, to prevent her being hurt by the crowd, or run away with.

THE BEGGAR'S OPERA.

Gay got four hundred pounds by the first Beggar's Opera, and eleven or twelve hundred

pounds by the second: this opera caused considerable bustle. In the year 1773, Sir John Fielding told the bench of justices, that he had written to Mr. Garrick, concerning the impropriety of performing the Beggar's Opera, which never was represented on the stage without creating an additional number of thieves; and they particularly requested that he would desist from performing that opera on a Saturday evening. Such, also, were the fears of the church, as to the effect of this musical drama, that Dr. Herring, then Archbishop of Canterbury, preached a sermon against it.

CONCERT ROOMS.

There are no edifices in which there is more opportunity for improved construction, than in concert rooms. They have hitherto been built merely for the personal accommodation of the company and the band, without the smallest reference to scientific principle, or the grand object of increasing the effect of the voices and instruments. It is a truth pretty generally known to musical professors, that a ground-floor deadens the effect of both voices and instruments; and that it is never so perfect as when heard upstairs. According to Vitruvius, hollow vessels made of copper were disposed in the ancient theatres, for the purpose of augmenting the

sounds. Both facts are founded on the same principles, and the effect of both may be increased by art. A double floor, for instance, might be made, with proper apertures for sound, resembling, on a large scale, the bodies of stringed instruments, as violins, violoncellos, &c. the strings of which would not return the proper vibrations without the assistance of the sounding holes, any more than even these will be effectual, unless the conformation be perfect, and that tension of all the parts produced by the sounding posts within. This instrumental arrangement should be consulted, in laying the floors, and forming the sides and ceilings of concert rooms. An experiment might be made, in order to ascertain whether the end of the room behind the orchestra should not be of a concave form, and of some substance more fitted to reverberate the sound, than wall or wainscot. A trial of this kind would not only verify the assertion of the architect, but perhaps afford an additional proof of the solid principles on which the ancients generally proceeded.

DR. JOHN BLOW.

Dr. John Blow, (a native of North Collingham, in Nottinghamshire,) was a fellow pupil with Humphrey; but he had the advantage of not only being instructed by Captain Cook, but by

Hingeston, who had been domestic organist to the Protector, and also by Dr. Christ. Gibbons. In 1673, this excellent musician became one of the gentlemen of the chapel; and, the next year, succeeded Humphrey as master of the children. In 1685, he was nominated one of the private musicians to James the Second, and in 1687 appointed almoner and master of the choristers of the cathedral church of St. Paul. It is a distinguishing incident in Blow's professional career, that, instead of receiving his degree from one of the universities, he was complimented with a diploma by Archbishop Sancroft, whose authority was honorably exercised in doing justice to the musician's merit. Upon the decease of Purcell, in 1695, this great master became organist of Westminster Abbey, and four years afterwards was selected as composer to the king.

Dr. Blow was as remarkable for the precocity as the splendor of his talents. In Clifford's Collection of Sacred Music, are several anthems subscribed "John Blow, one of the children of his Majesty's Chapel." Charles the Second appears to have been sensible of his merit. Asking Dr. Blow one day, if he thought he could imitate Carissimi's duet, "*Dite o Cieli*," the Doctor modestly asked the king's permission to try; and the result of his effort was, that fine composition, "Go, perjured man."

In the dedication of his well-known work, *Amphion Anglicanus*, to the Princess Anne of Denmark, the Doctor apprizes her royal highness, that he is preparing to publish his church-services and other sacred compositions; but, unfortunately, he did not live to fulfil his intention. To the *Amphion Anglicanus*, according to the custom of the times, are prefixed several commendatory verses; but none the warmth of which exceeds the deserts of the composer. They are the more honorable to him as emanating from his peers in musical judgment—Jeremiah Clark, William Croft, and John Barret. The harmony of these polyphonic songs is pure, the contrivance always ingenious, and the melody, for the most part, excellent, the age considered in which it was produced; an age in which composition, grace and eloquence were such rare features.

Blow's church music, though never collected in a body, is voluminous. More than forty different compositions, consisting of services and verse anthems, are extant in the choir-books of our cathedrals. The general style of his choral productions is bold and grand: and if, as a contrapuntist, while he is often pathetic and original in his subjects, he is sometimes a little licentious and even inaccurate in their treatment, it seems the office or duty of candor, to attribute his faults to haste, and his obligation to so abun-

dantly supply the Chapel Royal. Dr. Burney has pointed out specimens of what he calls "Dr. Blow's crudities." The passages to which he objects, we will not attempt to defend: but we may say, that the composer deserves to have them forgiven. His genius and science plead for his sins, and, among the musicians of his country, have not failed to confer upon his name lasting honor and veneration.

Besides his Services, Anthems, and Songs in parts, Dr. Blow set to music an Ode for St. Cecilia's Day, an Ode on the Death of Purcell, his illustrious scholar, a great number of Catches, a collection of Harpsichord Lessons, and a variety of Ballads. The airs of the latter are, in general, smooth, *chantant*, and natural. We trace in them a mixture of the Scotch and English, which imparts a novelty and agreeableness of effect.

Dr. Blow was handsome, and remarkable for the gravity and decency of his deportment. He married Elizabeth, the only daughter of Edward Braddock, one of the gentlemen, and clerk of the cheque, of the Royal Chapel, one of the choir, and master of the children, of Westminster Abbey. She died in child-bed on the 29th day of October, 1683, aged thirty. By this lady, he had four children, viz. a son, named John, and three daughters; Elizabeth, married to Wil-

liam Edgeworth, Esq.; Catherine, and Mary; John died on the 2d of June, 1695, aged fifteen; he lies buried in the north ambulatory of the cloister of Westminster Abbey, next to his mother, with an inscription, purporting that he was a youth of great towardness and extraordinary hopes. Elizabeth died the 2d of December, 1719; Catherine the 19th of May, 1730, and Mary the 19th of November, 1738.

MUSICAL INSTRUMENT INVENTORS.

1. The first upright harpsichord was made by Shüdi, about the year 1770.

2. The first horizontal grand piano-forte was made by Bacchus, in 1777.

3. The first organized piano-forte was made at the manufactory of Longman and Broderip, now Clementi, Collard, and Co.

4. The first upright grand piano-forte was made by Robert Stoddart, in 1780.

5. The first cabinet piano-forte was made by Southwell, in 1790.

CULTIVATION OF MUSIC AT THE HOSPITAL AT MOSCOW.

In Moscow, before that city was destined to destruction by Alexander, in his dread of the further advance of Napoleon, there was a number of charitable and useful institutions, among

which was its Foundling Hospital, endowed in 1764 by the Empress Catherine. It was capable of receiving eight thousand children, who were instructed in the arts, or trades, for which their talents seemed best to fit them. Many of them were taught music. In this magnificent building, an immense pile, there was a theatre, of which all the decorations were the work of the foundlings; they constructed the stage, painted the scenes, made the dresses, and performed plays and operas in the Russian language. Mr. Cox, who, in 1778, travelled with Lord Herbert, says, that he was surprised at the ease with which the young performers sung, and trod the boards; and was pleased with the gracefulness of their action. In the Opera there were some agreeable voices; and the orchestra was filled with a band by no means contemptible, which, like the other departments of the theatre, consisted entirely of foundlings, except the leader, who was their tutor. They also performed ballets, and danced with agility and elegance. The Empress and her successors countenanced this seminary of dramatic and musical performances, from a desire of diffusing among the people that species of entertainment, which they considered as a means of civilization, and of supplying the Russian theatres with a constant succession of performers.

MINSTRELS.

It was about the close of the sixteenth century that a singular remnant of romantic usage became extinct. We allude to the profession of the *Minstrel*, which, until the year 1597, had been cherished or tolerated in this country, from an era as ancient as the Conquest.

During the reign of Elizabeth, indeed, the character of the minstrel, combining the offices of the poet, the singer, and the musician, and that of the *jestour*, or mere reciter of tales and gestes, gradually lost their importance and respectability, and were no longer protected by the noble and the opulent. On the accession of the Queen, however, and for about twenty years afterwards, instances may be adduced where the minstrel appears to have acted in his genuine capacity,—that is, as the sole depository of the poems which he chaunted, and not, as was subsequently the case, the fabricator of songs and ballads merely for the press. The latest specimens of what may be termed the old minstrelsy, Dr. Percy assigns to the years 1569 and 1672; when the ballads, entitled "The Rising in the North," and "Northumberland betrayed by Douglas," were produced. Between the minstrel-balads, and those written merely for the press, a marked difference was usually percep-

tible: the former exhibiting greater rudeness of language, with a more northern cast in their structure, greater regularity in metre, and incidents more romantic, wild, and chivalric; while the latter presented altogether a southern dialect, more correct versification, incidents, though occasionally pathetic, comparatively tame and insipid, and a costume more modern and familiar. Of this last kind were the numerous ballads of the reign of James the First, frequently collected together, and published under the appellation of *Garlands*.

There is reason to suppose, notwithstanding the declining state of the minstrel tribe, that some attention was yet paid to their appearance and dress; that their ancient distinguishing costume was well known, and sometimes imitated; and that, especially in the prior half of the Elizabethan era, a peculiar garb was still attached to their office. We are warranted in these inferences by contemporary authority. Laneham, in his description of Elizabeth's entertainment at Killingworth Castle, in 1575, mentions his having been in company with a person who was to have performed the character of an *ancient minstrel* before the Queen, "if meete time and place had been found for it." This man, who was probably a member of the profession, entertained some worshipful friends, of

which Lancham was one, with a representation of the part which he should have enacted at the Earl of Leicester's; and it is remarkable, that this assumed minstrel is styled "*a squire minstrel of Middilsex, that travaild the cuntree thys soomer season unto fayrz and woorshipfull menz houzez*:" a strong proof that the character in all its full costume, was not considered as sufficiently bizarre and obsolete, to render such an assertion improbable. "A person very meete seemed he for the purpose; (we here drop the author's absurd orthography;) of xlv years old, apparelled partly to his own fancy. His cap off, his head seemly rounded tonster-wise; fair kembed, that, with a sponge daintily dipt in a little capon's grease, was finely smoothed, to make it shine like a mallard's wing; his beard snugly shaven; and yet his shirt after the new trink, with ruffs fair-starched, sleeked, and glistering like a pair of new shoes; marshalled in good order; with a stetting stick, and stout that every ruff stood up like a wafer. A side gown of Kendal green, after the freshness of the year now; gathered at the neck with a narrow gorget, fastened afore with a white clasp and a keeper close up to the chin, but easily, for heat, to undo when he list; seemly begirt in a red caddis girdle; from that a pair of capped Sheffield knives hanging to side, (one on each

side:) out of his bosom drawn forth a lapset of his napkin, edged with a blue lace, and marked with a true love, a heart, and a D. for Damian; for he was but a batchelor yet."

DIAPHONIC PIANO-FORTE.

Numerous as have been the attempts to improve the piano-forte since its original invention, such attempts have been in general wholly limited to its mechanical construction; while the scientific investigation of the philosophical principles of musical sound has either been entirely neglected, or so imperfectly understood by the manufacturer, as to render nugatory his most assiduous efforts to produce a *perfect* instrument. Yet, with so palpable an omission as the non-attention to this principal source from which perfection of tone can be derived, the piano-forte has obtained deserved celebrity, and now ranks among those inventions which charm the ear and contribute to the elegant amusements of polished society. The period has at length arrived, when the fallacy of attempting to attain perfection by improvements, however ingenious, if purely mechanical, is exploded; and the SCIENCE OF SOUNDS has accordingly been studied with a degree of interest proportionate to the result which has been sought. Repeated experiments, founded on scientific theory, has

fully realized the most sanguine expectation; and the proprietor of the "*Patent Diaphonic Piano-forte*" has come before the public with an invention for *increasing and enriching the quality of musical sounds*, wholly differing from any that ever preceded it. Only an intimate knowledge of the powerful effect capable of being produced by the combined aid of *reciprocated sounds*, could have given birth to this improvement, which has been submitted to the musical world, and stood the test of the most scrupulous examination.

The novel means employed by Mr. Pinnock, the inventor of this instrument, for increasing the power of musical sound, is not attended with any counteracting inconvenience. Elastic surfaces and the volumes of air which they inclose, as employed in this invention, are, like the sounding boards of musical instruments, capable of *reciprocating* to every variety of musical sound, without retaining the resonance longer than the original sounds exist; the accumulated power is therefore rendered completely subservient to the performer, and he may manage it at his will, so as to produce the most varied shades of expression.

Another merit of the diaphonic piano-forte is, that while the richness or volume of tone is so very materially increased, a most effectual bar-

rier is raised, by the aid of the same principle, against the transmission of noise (caused by the percussion of the hammer), and that the voice of the singer, instead of being deadened by the opposition of a non-elastic substance, is both sweetened and reinforced.

THE KIRGUISIAN FIDDLE.

In the part of Tartary inhabited by the Kirguese, the favorite musical instrument is a kind of fiddle, consisting of a monochord of two unequal strings. It is somewhat in the form of a lute; the body is narrow from below, and half covered with a sounding-bottom. The strings and the bow are of horse hair; and the tone is said to resemble the singing of a swan; an idea partly, perhaps, engendered by the similitude of the shape of the instrument to that of the swan.

THE ORGANIST AND PARSON.

A country organist venturing to contend in argument with a sensual profligate parson, the latter, with all the pride and indignation appertaining to his cloth, bid his antagonist go and study Lilly's grammar before he presumed to dispute with a scholar. The organist modestly bowed obedience; and, meeting the parson not long afterwards, told him he had followed his kind advice; and that now he knew a little Latin

as well as English. "Aye, little enough: well, what do you know? what's the sense of *bifrons, custos, bos, fur, sus, atque sacerdos?*" "If you please, Sir, I will answer that question in writing, as soon as I get home," replied the musician; and the same day sent his prigmatic censor the following translation:—

1. *Bifrons,* Not living as he preaches.
2. *Custos,* Of all that in his reach is;
3. *Bos,* When among his neighbours' wives,
4. *Fur,* While he's gathering his tythes;
5. *Sus,* Sitting at a parish feast,
6. *Sacerdos,* Last, a finish'd priest.

1. double-faced; 2, a keeper; 3, a bull; 4, a thief; 5, a hog; *sacerdos,* a parson.

THE MARQUIS OF LIGNIVILLE'S OPINION OF MARCELLO.

Of the many high commendations lavished upon the compositions of Marcello, by various critics, none are more warm, more worthy of that illustrious musician, than the following, from the elegant pen of the Marquis of Ligniville, expressed in a letter to P. D. Giovenale Sacchi:—

"It was wise in you, my reverend father, to introduce in your chapel, the psalms of Marcello

He is a most distinguished composer. All other masters, even those who in some particular provinces of composition are his superiors, confine themselves to a style, both in modulation and manner—a style by which each of them is known as soon as heard—a fault from which neither Handel nor Scarlatti is free—while Marcello, with a genius equal to that of the greatest of them, has never deigned to follow any other guide than the dictate of his own enthusiasm, or the furor of his fine imagination; owning no control but that of his profound science, he has rendered himself the most effective of all composers."

COMPENSATION PIANO-FORTE.

The object of this instrument is to compensate the natural expansion of strings, through heat, or their contraction through cold, by providing braces, possessing the same properties as the strings themselves, upon which they are distended. By this novel construction, as the temperature affects the strings, either by expansion or contraction, it also affects the tubes, which, extending or relaxing sympathetically as it were with the strings, *compensate* the difference, by allowing the whole metallic bracing to coincide with their action, by which means the instrument remains infinitely better in tune, whatever be the variation of the atmosphere. A

piano-forte of this construction has been played upon at the Philharmonic Concert, and next day removed to a different part of the town, and again played upon, without requiring to be tuned; in addition to this, other benefits are found in the facility it affords in tuning, when tuning is necessary, and the superior excellence of the tone, which is improved both in volume and quality. These qualities in the *compensation piano-forte* are deducible from four causes:—

1st, The whole tension of the strings being taken off the sounding board, it is left to its free and natural vibration; and an instrument of this construction, when the strings are struck, will vibrate a third longer than one made on the old plan; consequently, in slow movements, the tones blend or connect themselves with more beauty of effect.

2dly, As the whole tension of the strings is thrown upon the tubes, the wooden bracings formerly used are unnecessary; which relief, by freeing the case of the piano-forte hollow, increases the body, and improves the quality, of the tone.

3dly, The tubes by their cylindrical form are supposed to augment the vibratory power of the strings.

4thly, There being no strain on the sounding board, it preserves its original level, retains

undiminished its power of vibration, and adds to the general durability of the instrument. In a six-and-a-half octave grand piano-forte, the pull of the strings is equal to the weight of seven tons; and this continued strain, by acting on the sounding board, causes it to warp, and thereby lose its power of vibration; an inconvenience greatly guarded against by the metallic tubes with which this instrument is furnished, and which, while they strengthen its whole fabric, impart to the tone both power and mellowness.

SERVICE OF THE GREEK CHURCH.

Coxe, who was present at Moscow when the Archbishop performed the service one Sunday morning, tells us that on his grace entering the church, the choristers sung a hymn taken from the 113th psalm, verse 3, which they finished as he approached the sanctuary. Having said a short prayer, he placed himself on a raised seat in the middle of the church, when, taking off his mandyas, or common garment, the attendant priests kissed his hand, whilst they delivered to him the different parts of his costly pontifical vestments, which, in receiving, he raised to his lips, to kiss the cross embroidered on them, before he put them on. He also placed on his head a crown richly ornamented with pearls and precious stones. His dress was similar to the

imperial robe formerly worn by the Greek emperors of Constantinople, and which they permitted the supreme dignitaries of the church to wear during divine service; and the same attire still continues to distinguish the hierarchy of the Greek church established in Russia, from the lower orders. The archbishop being robed, repaired to the sanctuary, and soon after began the service. In conformity with the rules of the church, no organ, nor any other musical instrument, was heard; but the vocal harmony, which consisted of hymns, was exceedingly pleasing, and so frequently and copiously introduced, as to form a large portion of the service.

WILLIAM HAYES, MUS. DOC.

In the early part of his life this gentleman was organist of St. Mary's Church in Shrewsbury; which situation he retained until a vacancy occurring in the place of organist of Christ-Church, Oxford, he was sufficiently fortunate to succeed to it, and consequently left Shrewsbury for this new appointment. Here he was admitted to the degree of Doctor in Music, and afterwards appointed professor of music in the university, as well as organist of several of the colleges.

Few of his compositions are at present known. Whilst at Shrewsbury, he composed and printed a set of *English Ballads*. There are extant, in

manuscript, several of his *ecclesiastical compositions*, which were written for the different colleges: and a few of his *catches*, *glees*, and *canons*, some of which are truly excellent, have been printed.

Dr. Hayes was considered a studious and active professor, as well as a superior performer on the organ. He had the sole conduct and management of the concerts and music meetings in Oxford until the time of his death, which occurred about the year 1779.

MUSICAL QUARRELS.

In the year 1802, such violent dissentions prevailed among the professors of the *Conservatoire de Musique*, at Paris, that it was feared the Institution was in danger of being dissolved. On the *alarming* occasion, a wag wrote the following epigram:—

"*J'admire leurs talens, et meme leur génie,*
Mais, au fait, ils ont un grand tort;
C'est de s'intituler professeurs d'harmonie,
Et de n'etre jamais d'accord."

"I love these tasteful things,
Though they're such jarring elves;
They tune their fiddle-strings,
But never tune themselves."

MUSIC OF THE KALMUCKS.

Few people are more musical than are the Kalmucks, in their way. In their religious rites,

their courtship, their feasts and festivals, they call in its aid, and make it the expression of all their feelings. In the service of their gods, the priests, or choristers, sing hymns from written sheets, or play on instruments, which chiefly consist of great kettle-drums, a kind of hautboy, made of a human shin-bone, with a copper vent-hole, and a mouth-piece which produces a shrill sound; these, and an instrument in the form of plates, the whole being occasionally accompanied with hand-bells, constitute their orchestra.

The melody of the Kalmucks, particularly that of their soft and tender strains, has a long-drawn mournful tone, which renders it not unlike the old French music. Besides the votive, amorous, and plaintive songs, they have a great number recording the romantic achievements of their heroes, the deeds of wizard prowess, of dragons with ten thousand heads, and gigantic animals without names. Of these they sing in a loud voice, without much cadence, and with frequent pauses.

In their public diversions, this careless and blithsome people resort to horse-racing, (in which the girls ride as well as the young men,) shooting with the bow and arrow, and wrestling, hearing the maidens sing, performing pantomimic dances, and in exercising their skill on the lute, the kit, the viol, the hurdy-gurdy, and the pipe.

Dr. Pallas, in the account of a tour, speaking of the music of the Kalmucks, tells us, that they entertained him with a concert, in which a tolerably good voice sung various love songs; but that the melodies consisted, as he thought, of mournful tones and dissonances. The singer was accompanied with a Turkish rebeck, with four strings, and a remarkable kind of flute, made of the dry hollow stalk of the American sunflower, covered with a gut, and in its tone resembling a fife. An under-part to these was played on a two-stringed bass-viol, a harp like a dulcimer, and a large jew's-harp.

LAPLAND BEAR-HUNTING SONGS.

The Lapland bear-hunts take place in the month of March and April, when the snow is deepest, and the hunters can best make use of their skaits. When they assemble for this purpose, they fix upon a drummer, who is to determine whether they shall be able, or not, to kill the bear. If the omen be propitious, they march in order to the forest; he who first traced the animal's track in the snow, leads the way with a spear in his hand: next to him walks the drummer, and, after him, he who is to make the first attack. When they reach the den, they fall on courageously with spears and fire-arms, till they have killed the bear. This achieved, they sing a song in

token of their victory. For this purpose, they have lyric poetry and peculiar tunes. In the song they sing on killing him, they *thank the bear for coming there, and for not hurting them, nor breaking their spears.* They then put him on a sledge, and draw him home, singing all the way a song, in which they *implore the dead bear not to raise tempests, or do any harm to his murderers.* When they get home, they proceed to flea and boil the bear. The skin is the property of the man who killed the animal. Two of the men are deputed to carry the women's share to their hut; this office they perform, singing as they go, a song, the words of which intimate they have come from foreign parts with the present, Sweden, Poland, &c. The women go out to meet them, singing as they advance, *You men are come from Sweden and Poland: we will tie red strings round your legs;* which they do accordingly. After a few other absurd ceremonies, the men return to their huts and wives, each taking hold of a chain that suspends the kettle. While they are running out at the common door, the women sing, and throw ashes upon them, under the idea of cleansing them from the foulness of the deed which they have committed.

THE ORGAN.

We do not find any mention of an organ be-

fore the year 757, when Constantine Cupronymus, Emperor of the East, sent to Pepin, King of France, among other rich presents, a musical machine, which the French writers describe to have been composed of pipes and large tubes of tin, and to have sometimes imitated the roaring of thunder, and sometimes the warbling of a flute. A lady was so affected on first hearing it played on, that she fell into a delirium, and could never afterwards be restored to her reason.

In the reign of the Emperor Julian, these instruments had become so popular, that Ammianus Marcellinus complains that they occasioned the study of the sciences to be abandoned.

THE RICH HARPER.

A rich man of Tarentum once took it into his head to distinguish himself at the Pythian games. Not having strength enough to shine as a wrestler, nor agility enough for running, he chose to be considered as a musical candidate. He made his appearance at Delphos, dressed in cloth of gold, with a crown, in the shape of a laurel, the leaves of which were of gold, adorned with the finest emeralds. His harp exhibited a proportionable grandeur; it was loaded with jewels, and decorated with figures of Orpheus, Apollo, and the Muses. The splendor of his appearance drew all eyes upon him, and every one

expected something wonderful from one who had taken such pains to attract their notice. How great was their disappointment, when, on the magnificent harper's attempting to exert his powers, his voice and instrument both equally failed him, and all his efforts produced only the most jarring discords! Shouts of laughter rent the assembly, and the judges of the game whipped him out of the theatre, covered with confusion. The next candidate was one Eupolus of Elis. Although he was meanly dressed, and his harp was but of homely fabric, he drew forth sounds from it which charmed and delighted the whole assembly, and he was universally pronounced worthy of the prize. After receiving the laurel, Eupolus is said to have thus addressed his Tarentine competitor: "You came crowned with gold and jewels, because you were rich; I, because I am poor, am only rewarded with laurel. But I am well satisfied. With that laurel, I have the applause of all Greece, while your crown serves only to make you ridiculed and despised."

THE FIDDLER NERO.

Nero was a striking instance that music has not *always* that humanizing effect which is generally ascribed to it. He was passionately devoted to the art, and held public contentions

for superiority, with the most celebrated professors of it in Greece and Rome. The solicitude with which this detestable tyrant cultivated his vocal powers, is curious, and seems to throw some light on the practices of singers in ancient times. He used to lie on his back with a thin plate of lead on his stomach; he took frequent emetics and cathartics, abstained from all kinds of fruit, and from such meats as were held to be prejudicial to singing. Apprehensive of injuring his voice, he, at length, desisted from haranguing the soldiery and the senate; and after his return from Greece, he established an officer to regulate his tones in speaking.

WRATH OF AMURATH SUBDUED.

Sultan Amurath, a prince notorious for his cruelty, laid siege to Bagdad, and, on taking it, gave orders for putting thirty thousand Persians to death, notwithstanding they had submitted, and laid down their arms. Among the number of the victims, was a musician, who entreated the officer to whom the execution of the sultan's orders was entrusted, to spare him for a moment, while he might speak to the author of the dreadful decree. The officer consented, and he was brought before Amurath, who permitted him to exhibit a specimen of his art. Like the musician in Homer, he took up a kind of psaltry, which

resembles a lyre, and has six strings on each side, and with it accompanied his voice. He sung the capture of Bagdad, and the triumph of Amurath. The pathetic tones and exulting sounds which he drew from the instrument, joined to the alternate plaintiveness and boldness of his strains, rendered the prince unable to restrain the softer emotions of his soul. He even suffered him to proceed, until, overpowered with harmony, he melted into tears of pity, and repented of his cruelty. In consideration of the musician's abilities, he not only directed his people to spare those among the prisoners who yet remained alive, but also to give them instant liberty.

QUACK ADVERTISEMENT.

In January, 1825, the following advertisement appeared in a morning paper, well worthy of being read by all who are anxious of rivalling, in mellifluousness of voice, the celebrated Farinelli :—

"THE VOICE.—Farinelli's Compound is the only efficacious preparation that has ever appeared for effectually strengthening, improving, and clearing the voice. The materials are all highly tonic and bracing for the throat, and one spoonful or two will almost instantly remove the phlegm and huskiness often so painfully troublesome to singers. It was long used by the

far-famed Farinelli, who owned that it had greatly assisted in producing and retaining that exquisite tone and clearness for which his voice was so celebrated, at even an advanced age."

THE PIANO-FORTE AT PUBLIC-HOUSES.

In the year 1824, so general had the use of piano-fortes become, that they were even introduced into the parlours of respectable public-houses, for the amusement of the genteeler visitors; and some person volunteered, or was engaged, to amuse the company. The musical entertainments were usually confined to the ordinary days of the week; but on Sundays, if this rational amusement was resorted to, it was understood that only sacred music was to be played.

MORNING CONCERTS.

About the year 1750, a morning concert was established by Mr. Lacey, joint patentee of Drury-Lane Theatre; but, on account of their unseasonably attracting the young merchants and city shopkeepers, the time of the performances was changed to the evening. Festing was the leader; and after Keeble, Butler was at the organ. Originally, oratorio chorusses were the chief pieces performed: but the example set by Vauxhall, of single singing, was too attractive not to be imitated. Beard, Frasi, and other

favorite performers, were accordingly engaged; and the talents of Caporale, the best violoncello, and Miller, the superior bassoon, of their time, contributed to enrich the band.

ITALIAN MODESTY.

When Rossini visited England, in the winter of 1823-24, he was caressed by the people of title and fashion to a most absurd degree. One evening, between the parts of a concert, which he was employed to conduct, the lady of the mansion, in token of her sense of his professional talents, walked through the room with him, leaning on his arm. The two parties had not taken many steps when the Duke of Wellington entered. Her ladyship, by way of heightening the compliment she was paying the composer, took his Grace's arm, while her other still rested on that of Rossini. "I congratulate you, madam," said the modest *Maestro*, "on being supported by the two greatest men in Europe."

THE VILLAGE OPERA.

In 1731, appeared the *Village Opera*, one of the innumerable musical dramas produced by the extraordinary success of the *Beggar's Opera*. This piece, written by Charles Johnson, and consisting of new words to old tunes, was well received; and, in the eyes of Bickerstaff, pos-

sessed sufficient merit to entitle it to an imitation, in his opera of *Love in a Village*.

HARP OF THE NORTH.

The harp was the favorite musical instrument among the Britons and other northern nations, during the middle ages, as is evident from their laws, and from every passage in their history, in which there is the least allusion to music. By the laws of Wales, a harp was one of the three things that were necessary to constitute a gentleman, that is, a freeman; and no person could pretend to that title, unless he had one of these favorite instruments, and could play upon it.

In the same laws, to prevent slaves from pretending to be gentlemen, it was expressly forbidden to teach, or to permit them to play upon the harp; and none but the king, the king's musicians, and gentlemen, were allowed to have harps in their possession. A gentleman's harp was not liable to be seized for debt; because the want of it would have degraded him from his rank, and reduced him to a slave.

The harp was in no less estimation and universal use among the Saxons and Danes: those who played upon this instrument, were declared gentlemen by law; their persons were esteemed inviolable, and secured from injuries by very

severe penalties; they were readily admitted into the highest company, and treated with distinguished marks of respect wherever they appeared.

DR. HERSCHEL.

Dr. Herschel, the celebrated astronomer, was originally brought up to his father's profession, that of a musician, and accompanied a German regiment to England, as one of the band, performing on the hautboy. While acting in this humble capacity in the north of England, a new organ was built for the parish church of Halifax, by Snetzler, which was opened with an oratorio by the well-known Joah Bates. Mr. Herschel, and six other persons, became candidates for the organist's situation. A day was fixed on which each was to perform in rotation; when Mr. Wainwright, of Manchester, played, his finger was so rapid, that old Snetzler, the organ builder, ran about the church, exclaiming, "He run over de key like one cat; he will not give my pipes time to speak."

During Mr. Wainwright's performance, Dr. Miller, the friend of Herschel, enquired of him what chance he had of following him? "I don't know," said Herschel, "but I am sure fingers will not do." When it came to his turn,

Herschel ascended the organ-loft, and produced so uncommon a richness, such a volume of slow harmony, as astonished all present; and after this extemporaneous effusion, he finished with the old hundredth psalm, which he played better than his opponent. "Aye, aye," cries old Snetzler, "'tish is very goot, very goot inteet; I will luf tis man, he gives my pipes room for to speak."

Herschel being asked by what means he produced so astonishing an effect, replied, "I told you fingers would not do;" and producing two pieces of lead from his waistcoat pocket, said, "one of these I laid on the lowest key of the organ, and the other upon the octave above; and thus, by accommodating the harmony, I produced the effect of four hands, instead of two. This superiority of skill obtained Herschel the situation; but he had other and higher objects in view, to suffer him long to retain it.

SCOTTISH MUSIC.

James the First of Scotland, whose youth was spent in captivity in England, is now generally regarded as the inventor of that exquisite style of music, for which Scotland is so justly celebrated and admired. He is said, by all our ancient chroniclers, to have been eminently skilled in music: Walter Bower assures us, that

he "excelled all mankind in the art, both vocal and instrumental." The first writer who speaks of him as the father of Scottish music, is Tassoni, an Italian writer, who flourished above a century after the death of James. "We may reckon," he says, "among us moderns, James, King of Scotland, who not only composed many sacred pieces of vocal music, but *was also the inventor of a new kind of music, plaintive and melancholy different from all others*, in which he has been imitated by Carlo Gessualdo, Prince of Venosa, who, in our age, has improved music with new and admirable inventions. (Pensieri Diversi, lib. 10.)" From this statement, it seems clear that, at the time Tassoni wrote, James had the traditional reputation of being the inventor of "a new kind of music;" and, in representing that music as of a character "plaintive and melancholy, different from all others," it must be allowed, that the Italian author has described it by those features, which are most distinctly characteristic of by far the greater part of the popular airs of Scotland.

It was at one time a commonly received opinion, that Rizzio, the minion of Queen Mary, had imparted to Scottish music those charms which have gained for it such general acceptance throughout the world; but this idea has long since been exploded. It does not appear that

Rizzio was even a composer of any kind; he was a good third or fourth in a concert, and nothing more.

A strong resemblance has been observed between the music of the Welsh, the Irish, and the Scots, and yet they are all very distinguishable from one another. There is a remarkable difference of character even between the music of the north and the south of Scotland. The northern is generally martial, for the most part melancholy, and bears a strong resemblance to the Irish; the southern is pastoral and amorous, with such an air of tender melancholy, as love and solitude in a wild romantic country are apt to inspire.

Bower, who wrote in 1444, gives an account of the state of music in his time, and declares it as the opinion of many, that the Scottish music excelled that of the Irish; and the historian, John Major, who flourished about the latter end of the fifteenth century, asserts, that the musicians of Scotland were as perfect as those of England, although not so numerous. "The Highlanders," says he, "lyra utuntur, cujus chordas ex ære, et non ex intestinis animalium faciunt, in qua dulcissime modulantur."

In the families of the feudal chiefs, or heads of clans, in those times, the bard was a considerable personage, who, on festivals, or other

solemn occasions, used to sing or rehearse the splendid actions of the ancestors of the family, accompanying his voice with the music of the harp. At this time, too, there were itinerant or strolling minstrels, performers of the harp, who went about the country from place to place, reciting heroic ballads, and other popular episodes. To these sylvan minstrels we are perhaps indebted for the preservation of many fine old melodies.

The church music in Scotland, previous to the reformation, was of a highly respectable order. From some of the choral service books which survived the fury of the reformers, it appears to have consisted entirely of harmonic compositions, of from four to eight parts, all in strict counter-point. Though deficient in air, such pieces were perfectly suited to the solemnities of religious adoration, and when performed by a full choir of voices, accompanied by the organ, must have had a very solemn and impressive effect.

After the Reformation, it became a practice with the Scots clergy, to adapt their enthusiastic rhapsodies to the tunes of the common songs, of which they, for the most part, preserved a few lines at the beginning. About the year 1590, a collection of these pieces were printed at Edinburgh by Andrew Hart, under the title

of "A compendious book of godly and spiritual Sanges, collectit out of sundrie parts of the Scripture, with sundrie of uther Ballats, changed out of prophaine Sanges, for avoiding of sinne," &c. From this book we quote a specimen, being the first three verses of one of these godly songs, which certainly afford a curious specimen of the devotional exercises of the times:—

"John, come kiss me now,
John, come kiss me now,
John, come kiss me by and by,
And mak na mair adow.

The Lord thy God I am,
That now (John) does thee call,
John represents my hallow'd man
By grace celestial.

My priests and prophets cry,
John, come kiss me now,
John, come kiss me by and by,
And mak na mair adow."

A writer of later date, one William Geddes, minister of Wick, who published, in 1683, a collection of hymns under the title of "The Saint's Recreation," alluding to these pious travesties, offers the following ingenious defence of them:—"I cannot omit," says he, "to obviate an objection which may be raised by some inconsiderate persons, which is this: 'O!' say

they, 'we remember some of these airs or tunes were sung here before with amorous sonnets.' To this I answer, first, that in this practice I have the precedent of some of the most pious, grave, and zealous divines of the kingdom, who, to very good purpose, have composed godly songs to the tunes of such old songs as these, *The Bonny Broom*, *I'll never leave thee*; *We'll all go pull the Hadden*; and such like; and yet, without any challenge or disparagement. Secondly, it is alleged by some, and that not without some color of reason, that many of our ayres or tunes are made by good angels; but the letter or lines of our songs by devils. We choose the part angelical, and leave the diabolical. Thirdly, it is as possible, and probable, that those vain profane men who composed these amorous naughty sonnets, have surreptitiously borrowed those grave sweet tunes from former spiritual hymns and songs; and why may we not again challenge our own, plead for restitution, and bring them back to the right owner; applying those grave airs again to a divine and spiritual subject?"

Many fine Scots airs are to be found in the well-known collection of songs, by Tom D'Urfey, entitled "Pills to Purge Melancholy," published in the year 1702; nor do they seem

to have suffered much, if any thing, by their passing through the hands of those English masters, who were concerned in the editing of that work.

MUSICAL PRINTERS.

Mr. Dibdin, the bibliographer, being on a visit to Mr. Bree, King's Printer, at Palaise, happened to commend the inscription of *God save the King* upon the walls of his workshop. "Ah, sir, if you would only favor us by *singing the air* to which these words belong, you would infinitely oblige us all," said a shrewd and intelligent looking compositor. "With all my heart," rejoined Mr. Dibdin; "but I must frankly tell you, that I shall sing it rather with heart than with voice, being neither a vocal nor an instrumental performer." "No matter, give us only a notion of it." They all stood round in a circle, says Mr. Dibdin, and I got through two stanzas as hastily and as efficiently as I was able. The usual *charmant!* followed my exertions, while I could scarcely refrain from laughing, even in the midst of the most impressively laboured cadenzas of the tune. It was now my turn to ask a favor:) "Sing me your favorite air of *Robert and Arlette.*" "Most willingly, sir," replied the forementioned shrewd and intelligent looking compositor; "*Tenez un petit moment, je vais chercher mon violon, ça va*

mieux." On his return, the ballad was chanted in full chorus, and Mr. D. observes, "The tune was both agreeable and lively, and upon the whole, it was difficult to say which seemed to be the better pleased with the respective national airs."

"COLD AND RAW."

The old Scotch tune of "Cold and Raw," was much admired by Queen Mary, the consort of King William; and she is said to have once given great offence to Purcell, by requesting to have it sung to her when he was present. Her majesty resolving to have a concert one evening, had sent to Mr. Gostling, then one of the chapel, and afterwards sub-dean of St. Paul's,—to Mrs. Arabella Hunt,—and to Purcell,—with her commands to attend her. Mr. Gostling and Mrs. Hunt sung several compositions of Purcell, who accompanied them on the harpsichord: at length, the queen beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad, "Cold and Raw." Mrs. Hunt answered Yes, and sung it to her lute. Purcell sat all the while at the harpsichord, unemployed, and not a little nettled at the queen's preference of a vulgar ballad to his music. Observing, however, how much the queen was delighted with the tune, he determined that she should hear it upon another occasion; and, accordingly,

in the next birth-day song, viz. that for the year 1692, he composed an air to the words,

> "May her bright example chace
> Vice in troops out of the land;"

the bass whereof is the tune of "Cold and Raw." It will be found printed in the second volume of the Orpheus Britannicus, and is note for note the same with the Scots tune.

FORTUNATE PRESENCE OF MIND.

When the opera-house at Stockholm was on fire, the life of the king, who happened to be present, was saved by the presence of mind of Madame Kayser, one of the female vocalists. Already the machinery at the further end of the stage was in flames, unknown to any of the audience; when that lady, gradually approaching the royal box, without interrupting her singing, made signs to the king, who, at first, did not understand her. At length, seizing a favorable opportunity, she said to his Majesty in a low voice, "Leave the theatre, Sire; it is on fire." The king immediately quitted the house; when, having given him time to escape from the crowd, she vociferated to the audience, "*Fire! fire!*"—and then, gaining her own box, threw herself out of a window, which fortunately not being very high from the ground, she escaped without injury.

NATURE, AND FRENCH SINGING.

A young Greek lady being brought from her own country to Paris, was, soon after her arrival, carried to the opera by some French ladies, who supposed that, as she had never heard any European music, she would be in raptures with it; but, contrary to their expectations, she declared, that the singing only reminded her of the hideous howlings of the Calmuc Tartars; and as to the machinery, which it was thought would afford her great amusement, she declared her dislike to many parts of it, and was particularly scandalized by what she called the impious and wicked imitation of God's thunder. Soon after this experiment, she went to Venice, where another was made upon her uncorrupted ears, at an Italian Opera, in which the famous Gizziello sung, at whose performance she was quite dissolved in pleasure, and was ever after passionately fond of Italian music.

A similar experiment was tried on a native of the newly-discovered island of Otaheite, called Putavia, who had been brought to Paris by M. Bougainville. "I wish," said a correspondent of Dr. Burney's, "you had been there, to have observed with me what a strange impression the French Opera made upon him. As soon as he

returned to his lodgings, he mimicked what he had heard in the most natural and ridiculous manner imaginable; this he would repeat only when he was in good humour; but, as it was just before his departure that I saw him, he was melancholy, and would not dance, however entreated. I proposed to send for music, and one of the servants was ordered to play on his bad fiddle just without the door of the room. Upon hearing this, Putavia suddenly sprang up, and, seizing two of the candlesticks, placed them on the floor, and danced his own country dance. After this, he gave the company a specimen of the French Opera; which was the most natural and admirable parody I had ever heard, and accompanied with all its proper gestures. I wished at this time to try the power of Italian music upon him, but there was no opportunity; for how could it be properly executed at Paris?"

TOM D'URFEY.

Mr. Addison, in a paper in the Guardian, No. 67, after exhibiting a lively portrait of the celebrated Tom d'Urfey, whom he is pleased to call his old friend and contemporary, says, addressing himself to the ladies, that he had often made their grandmothers merry with his strains; and that his sonnets had perhaps lulled asleep many

a toast among the ladies then living, when she lay in her cradle. D'Urfey was not merely a great writer of songs; for though labouring under an impediment in his speech, yet having a tolerable voice, he frequently sung his own songs at public feasts and meetings, and not seldom in the presence of King Charles II., who laying aside all state and reserve, would lean on his shoulder, and look over the paper. One of his "Pills to Purge Melancholy," is thus entitled: "Advice to the City; a famous Song, set to a tune of Signor Opdar,—so remarkable, that I had the honor to sing it with King Charles at Windsor, he holding one part of the paper with me." This "Advice," is the well-known song beginning,

"Remember, ye Whigs, what was formerly done."

Nothing distinguished D'Urfey's songs more than the uncouthness and irregularity of the metre in which they are written; the modern Pindaric odes, which are humorously resembled to a comb with the teeth broken by frequent use, are nothing to them. Besides that, he was able to set English words to Italian airs, as in the instance of "Blouzabella, my buxom Doxy," which he made to the air of Bononcini, beginning,

"Pastorella che tra le selvej."

He had the art of jumbling long and short quantities so dexterously together, that order resulted from confusion. Of this happy talent he has given us various specimens, in adapting songs to tunes composed in such measures, as scarcely any instrument but the drum could express; and, to be even with the musicians for giving him so much trouble, he composed songs in metres so broken and intricate, that few could be found that were able to suit them with musical notes. It is said, that he once challenged Purcell to set to music such a song as he should write, and gave him that well-known ballad, "One long Whitsun-holiday;" which cost the latter more pains to suit with a tune, than the composition of his "Te Deum."

Tom, at least in the early part of his life, was a Tory by principle, and never let slip an opportunity of representing his adversaries, the Whigs, in the most contemptible light. Mr. Addison says, that the song of "Joy to great Cæsar," gave them such a blow, as they were never able to recover during the reign of King Charles II.

This song is set to a tune called "Farinelli's Ground." Divisions were made upon it by some English master; it became a favorite tune; and D'Urfey set words to it, in which he execrates the Papists, and their attempts to disturb the peace of the kingdom. Farinelli was a Papist;

a circumstance which gave occasion for a shrewd remark of Mr. Addison, that his friend Tom had made use of Italian tunes and sonatas, for promoting the Protestant interest; and turned a considerable part of the Pope's music against himself.

EXTRAORDINARY DRUMMER.

At the latter end of January, 1825, Jean Henri, "Tambour Major" to Napoleon, made his appearance at the Lyceum, in London, where, avoiding the noisy and monotonous sound of the drum, he raised this exercise of beating it to a musical art, by playing at one time on fifteen surrounding and different-toned drums, in a soft and harmonious style, forming, in effect, a novel and complete instrument. He accompanied a full military band, and went through several such extraordinary evolutions, as to astonish the audience, particularly in beating one rapid march. Among other unprecedented feats, he caused twenty-eight drum-sticks to fly in the air, in all directions, catching them in a peculiar manner under his arms and between his legs; playing on his various drums, he passed from one to the other with such amazing rapidity, that the eyes of the spectators could scarcely follow the motion of his body and hands, and were left to wonder how the very novel effect was produced.

QUEEN ELIZABETH.

Queen Elizabeth was very partial to music; indeed she is said to have been a great player, and to have amused herself with the lute, the virginals, and the violin. She was also particularly careful to have the royal chapel furnished with the best singing boys that could be procured in the kingdom, even by an extension of the royal prerogative, very discordant to modern feelings of the liberty of the subject. In Sir Hans Sloane's collection of MSS. in the British Museum, No. 87, there is a royal warrant of her majesty, authorizing Thomas Gyles, Master of the children of the Cathedral Church of St. Paul, "to take up such apt and meet children as are most fit to be instructed and framed in the art and science of music and singing, as may be had and found out within any place of this our realm of England and Wales; to be, by his education and bringing up, made meet and liable to serve us in that behalf when our pleasure is to call them." And the said Thomas Gyles was authorized, with his deputy or deputies, "to take up in any cathedral or collegiate church, and in every other place or places of this our realm of England and Wales, such child or children as he or they, or any of them, shall find and like of; and the same child or children, by virtue hereof, for the use and service aforesaid, with

them or any of them, to bring away without any contradictions, stay, or interruptions to the contrary."

FEMALE FLUTE PLAYERS.

Horace speaks of bands of female flute-players, which he calls *Ambubaïrum Collegia*, and of whom there were still colleges in his time. But the followers of this profession became so numerous and licentious, that we find their occupation prohibited in the Theodosian Code; however, with little success: for Procopius tells us that in the time of Justinian, the sister of the empress Theodora, who was a *tibicina*, appeared on the stage without any other dress than a slight scarf thrown loosely over her. And these performers had at length become so common in all private entertainments, as well as at public feasts, obtruding their company, and placing themselves at the table, frequently unasked, that, at the latter end of this reign, their profession was regarded as infamous, and utterly abolished.

KING OF THE MINSTRELS.

Every trade and occupation in France had, formerly, a superior Coryphæus, who was dignified with the title of King. The mercers, joiners, barbers, shoemakers, and even chimney sweeps, had their particular monarch, until exactions and tyranny by degrees occasioned the

annihilation of this mock royalty. The minstrels, more tenacious and exact observers of ancient usages, have been the last to preserve this precious image of antiquity.

It is not known who was the first sovereign of the minstrels, whose power extends to the utmost limits of the kingdom; but it is recorded, that after the death of Constantine, a famous fidler of the seventeenth century, the crown passed in 1630, to Dumanoir I.; afterwards to Dumanoir II., who, by a voluntary abdication, occasioned an interregnum in 1685. This monarchy had been so long agitated and torn by foreign and domestic broils, that Louis XIV. declared it should not be revived. The dancing masters, assisted by their chief, had been pleading for fifty years against the vile artizans who dishonored their profession, by lavishing their talents unworthily at ale-houses; and insisted on having a string of their lyre cut off, in order to reduce it to its ancient form of a rebec with three strings.

No community was ever more disunited by discords and tumults; every court of justice rang with the noise of their divisions, and their quarrels enriched the law, whilst they impoverished themselves. The interregnum which followed the abdication of Dumanoir II., lasted from 1685 to 1741, when Guignon, remarkable

for the velocity of his fingers and bow on the violin, aspiring to royalty, the king honored him with the minstrel crown; but this election stimulating him to the assumption of those prerogatives which formerly belonged to his high station, he had his rights to defend against an army of lawyers employed by musicians, particularly organists, who obtained a complete victory over him. The office was at length abolished by an edict of the king in 1773.

MUSICAL MIMICRY.

It is related of a gentleman who resided in London some years ago, that he possessed such extraordinary musical talents, that he could play upon two violins at one time, and imitate the French horn, clarionet, organ, and trumpets, in so astonishing a manner, as to make them appear a whole band, with the sound of different people singing at the same time. The pieces of music which he played were principally from Handel's oratorios. His imitative faculty was not confined to musical instruments. He could imitate a carpenter sawing and planing wood, the mail coach horn, a clap of thunder, a fly buzzing about a window, a flock of sheep with dogs after them, a sky-rocket going off, the tearing of a piece of cloth, the bagpipes, and the hurdy-gurdy. He generally finished his performance with the

representation of beating a dog out of the room, which was accounted the most difficult, and, at the same time, the most natural imitation of all.

ARNE'S COMUS.

In the year 1738, Arne's *Comus* introduced to the English stage a light, airy, and original species of melody, which, supported by the style of that master's subsequent dramatic pieces, and numerous detached songs, had an effect upon the national taste; while the arrival of the celebrated Cervetto brought the generous and manly tones of the violoncello into high favour, raised it to the rank of a solo instrument, and unfolded, to English ears, powers which, till then, it had not been suspected to possess.

TOWN, AND COUNTRY.

It is natural to suppose that persons living in the country must know more of the music of the groves, than such as have never wandered beyond the sound of Bow Bells; and yet, strange as it may seem, the fact is precisely the reverse. Mr. Daines Barrington, who, more than perhaps any other writer, has made the music of birds a subject of philosophical enquiry, says, "I am almost convinced (though it may seem rather paradoxical) that the inhabitants of London distinguish more accurately, and know more on this

head, than all the other parts of this island taken together.

"This seems to arise from two causes.

"The first is, that we have not more musical ideas which are innate, than we have of language; and, therefore, those even who have the happiness to have organs which are capable of receiving a gratification from this sixth sense (as it has been called by some), require, however, the best instruction.

"The orchestra of the opera, which is confined to the metropolis, has diffused a good style of playing over the other bands of the capital, which is by degrees communicated to the fidler and the ballad singer in the streets. The organs in every church, as well as those of the Savoyards, have likewise contributed to this improvement of the musical taste of the Londoners.

"If the singing of the ploughman in the country is therefore compared with that of the London artisan, the superiority is infinitely on the side of the latter; and the same may be observed in comparing the voice of a country girl, and London house-maid, as it is very uncommon to hear the former sing tolerably in tune.

"I do not mean by this, to assert, that the inhabitants of the country are not born with as good musical organs, but only that they have

not the same opportunities of learning from others who play in tune themselves.

"The other reason for the inhabitants of London judging better in relation to the song of birds, arises from their hearing each bird sing distinctly, either in their own or their neighbour's shops; as also from a bird continuing much longer in song whilst in a cage, than when at liberty.

"Those who live in the country, on the other hand, do not hear birds sing in their woods for above two months in the year, when the confusion of notes prevents their attending to the song of any particular bird; nor does he continue long enough in a place for the hearer to recollect his notes with accuracy.

"Besides this, birds in the spring sing very loud indeed; but they only give short jerks, and scarcely ever the whole compass of their song.

"For these reasons, I have never happened to meet with any person, who had not resided in London, whose judgment or opinion on this subject I could the least rely upon."

EXHARMONIC DIFFICULTY.

In a part of the trio between the Parcæ, in the opera of "Hippolitus," there is a stroke of the exharmonic of such difficult performance, that it

could never be executed in the Opera House at Paris, though Monsieur Rousseau assures us, "it has been performed in other places by the consent and desire of the musicians, and had a surprising effect." He assures us farther, that "this kind of music met with an applause that shook the very earth; but he was so ill used, as to be obliged to change it into common music." Rousseau, however, declares himself of opinion, "that a piece of music modulated in this manner, even let the execution be the most perfect, cannot have the smallest merit."

MUSICAL PAINTING.

Clement Jannequin, a French composer, who flourished in the early part of the sixteenth century, appears to have been the first to represent the clangour of arms, and the imitation of a battle by music. A more successful attempt at what may be called *musical painting*, was made in London in 1783, by M. Kloefler. Jannequin endeavored to do it by vocal music; but M. Kloefler, a German musician of genius, knowledge, and experience, undertook to introduce by instruments in a kind of musical pantomime, every circumstance belonging to an army, even to a council of war. It is said that the composer, with the assistance of an excellent band, kept his word in the most essential parts of his

promise; that much good music, much ingenuity of imitation, and far greater effects were produced by his musical painting, than was conceived possible.

But even this effort at imitative music has been far exceeded since, by the *Bataglia* of Signor Raimondi; and within the last few years, by the Battle Sinfonia of Beethoven, both of which pieces have been often performed and justly applauded, not only for the intelligence and ingenuity with which military sensations were excited, and military scenes described, but, because they were elegant and agreeable compositions.

THE HINDOSTAN GIRL.

An officer in the East Indies, previous to his departure for England, being desirous of restoring to her parents an Hindoo girl, who had lived for several years in his family, sent her to them in a palanquin, some days' journey up the country. The girl was extremely attached to her master, and was so affected at parting with him, that, according to the relation of the bearers of the palanquin, she could not be prevailed on to receive any sustenance during the journey, and was incessantly singing a plaintive Hindoo air, to words expressive of her attachment. The air has since found its way to this country, and has been published, with English words adapted to it by Mrs. Opie.

ANTONIO VIVALDI,

Chapel-master of the Conservatorio della Pietà at Venice, and also chapel-master to Philip, Landgrave of Hesse Darmstadt, was an excellent composer for the violin, and a celebrated performer on that instrument.

He wrote a great number of *solos, sonatas,* and *concertos.* His principal works, however, are his Third and Eighth Operas. The latter consists of two books of concertos, entitled *Il Cimento dell' Armonia e dell' Inventione;* but the more common name of them is, "The Seasons." However ridiculous such a plan may seem, the four first of these are a pretended paraphrase, in music, of so many sonnets on the four seasons of the year, in which the author endeavours to excite, by music, ideas correspondent with the sentiments of the several poems. His subsequent compositions have a similar tendency, but are less restrained. Whether it was that the attempt was novel and singular, or that these compositions are distinguished by any peculiar force or energy, it is certain that the Eighth Opera, or that which contains the *Seasons,* was the most applauded of all Vivaldi's works.

His solos are extremely tame and vapid, yet the characteristic of his concertos is a singular wildness or irregularity, in which he oftentimes transgresses the bounds both of melody and

modulation. Though, in some of his compositions, the harmony and the artful contexture of the parts is their least merit, there is one (the eleventh of his first twelve concertos), which is esteemed a solid and masterly composition, and is an evidence, that the writer possessed a greater portion of skill and learning than his works in general discover. Vivaldi (to account for the singularity of his style) had been witness to the dull imitations of Corelli that prevailed among the masters of his time; and, for the sake of variety, he unfortunately adopted a style which had little but novelty to recommend it.

CHINESE DEAFNESS.

The Chinese are in the habit of sleeping bare-headed; and though their heads are shaven, they have at night but little covering of any sort. Their apartments, being on the ground-floor, are very damp, and, by consequence, continually subject them to such disorders as arise from obstructions. One almost universal result from this custom is a degree of deafness, that, by the time a Chinese reaches his fortieth or forty-fifth year, renders him almost insensible to common sounds. Hence loud music pleases them best; their own gratifies them infinitely more than ours; and they had rather hear a drum, a ringing of bells, or the jingling of a few brass

basons, than any concert of European instruments.

MUSICAL TOPHAM, THE STRONG MAN.

The most extraordinary instance of human strength, recorded in modern times, is that of Thomas Topham, a man who kept a public-house at Islington. Mr. Hutton, in his History of Derby, gives this account of him:—He performed surprising feats of strength—as breaking a broomstick of the first magnitude, by striking it against his bare arm, lifting two hogsheads of water, heaving his horse over the turnpike-gate, carrying the beam of a house as a soldier carries his firelock, &c. When this Second Samson appeared at Derby as a performer in public, at a shilling each, upon application to Alderman Cooper for leave to exhibit, the magistrate was surprised at the feats he proposed, and as his appearance was like that of other men, he requested him to strip, that he might examine whether he was made like them: but he was found to be extremely muscular. What were hollows under the arms and hams of others, were, in him, filled up with ligaments.

He appeared nearly five feet ten, turned of thirty, well made, but nothing singular; he walked with a small limp. He had formerly laid a wager, the usual decider of disputes, that

three horses could not draw him from a post, which he should clasp with his feet; but the driver giving them a sudden lash, turned them aside, and the unexpected jerk had broke his thigh.

Among the performances of this wonderful man, in whom were united the strength of twelve, were those of rolling up a pewter dish of seven pounds, as a man rolls up a sheet of paper; holding a pewter quart at arm's length, and squeezing the sides together like an egg-shell; lifting two hundred weight with his little finger, and moving it gently over his head. The bodies he touched seemed to have lost their powers of gravitation. He also broke a rope fastened to the floor, that would sustain twenty hundred weight; lifted an oak table six feet long with his teeth, though half a hundred weight was hung to the extremity; a piece of leather was fixed to one end for his teeth to hold, two of the feet stood upon his knees, and he raised the end with the weight higher than that in his mouth. He took Mr. Chambers, Vicar of All Saints, who weighed twenty-seven stone, and raised him with one hand. His head being laid on one chair, and his feet on another, four people (fourteen stone each) sat upon his body, which he heaved at pleasure. He struck a round bar of iron, one inch diameter, against his naked arm, and, at

one stroke, bent it like a bow. Weakness and feeling seemed fled together.

Being a master of music, he entertained the company with Mad Tom. I heard him sing a solo to the organ in St. Werburgh's church, then the only one in Derby; but though he might perform with judgment, yet the voice, more terrible than sweet, scarcely seemed human. Though of a pacific temper, and with the appearance of a gentleman, yet he was liable to the insults of the rude. The ostler at the Virgin's Inn, where he resided, having given him disgust, he took one of the kitchen spits from the mantle-piece, and bent it round his neck like a handkerchief; but as he did not chuse to tuck the ends in the ostler's bosom, the cumbrous ornament excited the laugh of the company, till he condescended to untie his iron cravat. Had he not abounded with good-nature, the men might have been in fear for the safety of their persons, and the women for that of their pewter shelves, as he could instantly roll up both. One blow from his fist would for ever have silenced those heroes of the Bear-garden, Johnson and Mendoza.

At the time of his death, which happened the 10th of August, 1749, he kept a public-house in Hog-lane, Shoreditch. Having, two days before, a quarrel with his wife, he stabbed her

in the breast, and immediately gave himself several wounds, which proved fatal to him; but his wife recovered.

THE BELL OF THE EMPRESS ANNE.

The music of bells forms no inconsiderable part of the divine worship of the Greek church. The length of the peals measures the degree of sanctity of the day on which they are heard. They are hung in belfries detached from the church; and do not oscillate, like our bells, but are fixed immoveably to the beams, and are rung by a rope tied to the clapper, pulled sideways. Some of these bells are of stupendous size. One, in the tower of St. Ivan's church, at Moscow, weighed 3551 puds, or 127,836 English pounds. It has always been esteemed a meritorious act of religion, to present a church with bells; and the piety of the donor has as regularly been estimated by the magnitude of the gift. According to this mode of ascertaining the fervor of devotion, Boris Gudonoff, who gave a bell to the cathedral of Moscow, that weighed 288,000 pounds, was the most pious sovereign of Russia, till he was surpassed by the Empress Anne, at whose expense a bell was cast, that weighed 443,772 pounds, and which exceeded in size every other bell in the world. Its value at 3*s.* a pound, was 65,681*l.*—a vast

sum; but every one ambitious to contribute towards it, threw some gold and silver into the furnaces, which were four in number; and these furnaces having cocks, let off the metal into the mould. Its height was nineteen feet, its circumference at the bottom twenty-one yards eleven inches, and its greatest thickness twenty-three inches. This bell was hung to a beam in a pit; but the beam having been burnt in a great conflagration, which happened at Moscow, (not when Alexander fired the city, from fear of Napoleon), the bell fell to the ground, and a piece was broken out of it, large enough to admit two persons a-breast, without stooping.

JOHN BRAHAM

Was left an orphan when very young. But having a natural inclination for the study of music, he was taken under the protection of Leoni, the singer; and at the age of about fifteen, he made his first appearance on the stage, at the Royalty Theatre, then under the management of the late John Palmer. His vocal powers were at this time so great, that he was able to execute with correctness most of the bravura songs that had been sung by Madame Mara: The subsequent breaking of his voice, however, deprived him, for a while, of the means

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Mr BRAHAM.

in 1800.

of making a further progress in the public favor.

About this period it was that Mr. Palmer, from the disarrangement of his domestic concerns, was compelled to leave the country. He went to Jamaica, and left Mr. Braham a second time an orphan. In this emergency, his abilities and good conduct procured him a shelter in the friendship of the Goldsmids, a family of high respectability in the city; and under their protection he became a teacher of the piano-forte. His greatest assiduity was, however, employed in recovering the powers of his voice; and, in the numerous musical societies which he frequented, he exerted his utmost efforts to regain his former excellence.

At one of these meetings he accidentally became acquainted with Mr. Ashe, the celebrated performer on the flute, who, delighted with his vocal abilities, persuaded him to accept an engagement for the subsequent season at Bath. He readily assented, and, in the year 1794, made his first appearance, as a *tenor-singer*, at the Bath concerts, of which Rauzzini was the conductor.

No sooner had he appeared at these concerts, than he became a pupil of Rauzzini. This liberal master gratuitously received him into his house,

and instructed him for nearly three years; and when Mr. Braham afterwards sang at his annual concert, he insisted on his receiving a very ample remuneration.

In the spring of the year 1796, Mr. Braham was engaged by Storace to sing at Drury-lane Theatre for a limited number of nights; but before the opera of Mahmoud, in which he was to appear, could be prepared, that invaluable composer sank into the grave. It was, however, brought forward after his death, and Mr. Braham's vocal talents received from a London audience those unequivocal marks of applause which they so justly merited.

Not, however, satisfied with himself, so long as he conceived there was a possibility of further improvement, he determined to seek in Italy the last and highest accomplishment of his talents. For this purpose he embarked for the Continent. He went first to Paris, where he continued nearly eight months, and during which time he had several concerts, which were crowded at the high price of a louis per ticket. From hence he travelled to Italy.

The first engagement which Mr. Braham accepted in Italy was at Florence; and he was received with the most flattering marks of approbation. From Florence he proceeded to Milan and Genoa, where he accepted of several suc-

cessive engagements. At the latter place he continued for some time, and assiduously applied himself to the study of composition, under the able Maestro, Isola, of whose school he has exhibited such successful specimens. At this place he received offers from the conductors of the theatre at Naples; but the troubled state of the country at that time did not make it desirable to accept them. He, therefore, directed his route to Leghorn, Venice, Trieste, and finally to Hamburgh, every-where accompanied with the most gratifying marks of approbation.

Having had numerous solicitations to return to his native country, he waved some pending engagements at Milan and Vienna, and accepted one from the theatre at Covent-Garden. Here he appeared, in the winter of 1801, in the opera of "Chains of the Heart," the composition of Mazzinghi and Reeve. The attraction and success of Mr. Braham, from this period, are well known. In several of the operas, in which he has since appeared, he has been the composer either of the whole or of part of the music. The former consist of "The English Fleet," and "Family Quarrels," acted in 1802; and "False Alarms," in 1807; and the latter of the "Cabinet," acted in 1802; "Thirty Thousand," in 1804; "Out of Place," in 1805; "Kais," in 1808; and the "Devil's Bridge," in 1812.

Throughout the whole of his music, the same taste and expression are to be found as pervade his general style of singing.

ARRANGING PRECEDENCE.

The lady of Sir Robert Walpole, enchanted with the strains and popularity of the two most celebrated Italian singers of the day, Cuzzoni and Faustini, invited them to assist at a concert at her house. The nobility who were present, gave their hostess little trouble about precedence; but to prevail on either of the opera singers to relinquish the *pas*, was found impossible. In this dilemma, Lady Walpole very ingeniously invited Faustini to accompany her to a remote part of the house, under pretence of showing her some beautiful china; and during their absence, the company obtained a song from Cuzzoni, who supposed that her rival had quitted the field. A similar expedient was used with equal success to obtain the happiness of a song from Faustini.

POWER OF MUSIC IN BATTLE.

Music has sometimes the effect of inspiring courage in the most timid dispositions, and even of triumphing over nature. An old officer who served under the Duke of Marlborough, was naturally so timid, as to show the utmost reluctance to an engagement, until he heard the drums

and trumpets; when his spirits were raised to such a degree, that he became most ardent to be engaged with the enemy, and would then expose himself to the utmost dangers.

EPITAPH ON ORLANDUS LASSUS.

On the monument of Orlandus Lassus, a native of Hanover, whose great learning and musical talents adorned the latter part of the sixteenth century, is inscribed the following humorous epitaph, supposed to have been written by himself.

Etant enfant, j'ai chanté le dessus,
Adolescent, j'ai fait le contre-taille,
Homme parfait, j'ai raisonné la taille;
Mais maintenant je suis mis au bassus.
Prie, Passant, que l'esprit sort là sus.

TRANSLATION.

A *child*, I sang the *treble part*,
A *youth*, the *counter* claim'd my art;
A *man*, the *tenor* was my place,
But *now* I'm station'd in the *bass*.
Kind passenger, if Christ you love,
Pray that my soul may chant above.

"MONSIEUR TRES MAUVAIS."

Volumir, who was by birth a Frenchman, possessed no particular talent as a composer, but was an excellent player on the violin. In 1713, he went from Berlin to Dresden, as leader of the

concert. He possessed considerable discrimination in the choice of the pieces; those which had a particular effect, he placed in great order on music shelves; and over every department was written in large characters, the name of the composer. Such pieces, however, as had not undergone the ordeal, or had been rejected, he placed in a separate drawer, and wrote over them *tres mauvais*. After his death, when his music was to be sold in Dresden, a Polish musician inspected them, and was not a little astonished to behold so extensive a collection of celebrated masters. The lower department, however, from its superior bulk, attracted his attention most, and he was heard to exclaim, "Ah! Monsieur *Tres Mauvais*, *M. Tres Mauvais*, very great composer indeed; composed more than all the rest put together!"

WEST INDIAN HARPER.

In an old history of Barbadoes, by Richard Ligon, we meet with the following curious passage. Being at St. Iago, one of the Cape de Verd Islands, belonging to the Portugueze, he says, "Dinner being over, in comes an old fellow, his head and beard milk-white, his countenance bold and cheerful, a lute in his hand, and played us for a *novelty* the *passam saree*

galliard, a tune in great esteem in Harry the IVth's dayes; for when Sir John Falstaffe makes his amours to Mistress Doll Tearsheet, Sneake and his company, the admired fiddlers of that age, played this tune, which put a thought into my head, that if *time* and *tune* be the composites of musick, what a long *time* this *tune* had in sayling from England to this place; but we being sufficiently satisfied with this kind of harmony, descried a song, which he performed in as antique a manner, both savoring much of antiquity—no *graces*, *double relishes*, *trillos*, *gropos*, or *piano-fortes*, but plain as a pack-staff; his lute, too, was but of ten strings, and that was a fashion in King David's dayes, so that the rarity of this antique piece, pleased me beyond measure."

LONDON CRIES.

In the year 1600, there was published a miscellaneous musical work entitled *Pammelia*, in a quarto volume, consisting of catches and roundelays of three, four, five, six, seven, eight, nine, and ten parts in one; this work was reprinted in 1618. It was compiled by some eminent musicians, who had a practice of setting the cries of London to music, retaining only the very musical notes of them. In the collection entitled the *Pammelia*, is a round to the cry of

"New Oysters," "Have you any Wood to cleave?" Orlando Gibbons set music of four parts to the cries in his time, among which is one of a play. Morley set those of the Milliners' Girls, in the New Exchange, in the Strand, which was built in the reign of James I. and pulled down towards the latter end of last century; among these are "Italian falling Bands," "French Garters," "Rabatos," a kind of ruff, "Nun's Thread," &c. &c. In a play called *Tarquin and Lucrece*, some of the music of the following cries occur: "A Marking Stone," "Bread and Meat for the poor Prisoners," "Rock Samphire," "A Hassock for your Pew," "Lanthorn and Candlelight," &c. &c.

The Cries of London, mentioned by Grainger, differed materially from those of the preceding reigns; they were regular merry songs, and the music was well engraved.

THE COSSACKS.

Rude as are the Cossacks, they are by no means insensible to the charms of music, for which they manifest a strong predilection. During the time that the Russians were at Dresden, in 1813, a party of them, attracted by the solemn peal of the organ, entered a church, and while it was playing, they continued fixed in silent attention. Its tones ceased, and the officiating clergyman

commenced his sermon. This address, in an unknown language, soon began to excite symptoms of impatience in the strangers; one of whom, stealing softly up the steps of the pulpit unobserved by the minister, startled him not a little, by tapping him on the shoulder, in the midst of his harangue, and inviting him, as well as he could by signs, accompanied with all sorts of grotesque gestures, to descend, and no longer interrupt the gratification which the organist afforded to himself and his companions.

THE NEW ZEALANDERS.

That "music has charms to sooth the savage breast," the history of all rude and uncivilized states bears witness. In New Zealand, where the natives eat the bodies of their prisoners, and, until within a few years, the foot of civilization had not stepped, music is not only a favorite, but cultivated with considerable success. Their instruments are such as afford a pleasing variety of simple notes; and the music of their songs is generally well adapted to the theme. Many of these songs are of a pathetic nature, others amatory, and not a few humorous.

They accompany their singing by beating the breast, thus making of it a sort of natural drum, to regulate the time. It is customary for the song to be begun by one person, and at the end

of each verse, all the company join in chorus, beating their breasts.

Their songs to the rising and setting sun, are peculiarly well adapted to express their feelings. That on the rising of the sun, is in a cheerful air; the arms are spread out as a token of welcome, and the whole action denotes a great degree of unmixed joy; while, on the contrary, the setting of the great luminary is regretted in tones of a most mournful nature; the head is bowed down in a melancholy manner, and every other action denotes their sorrow for his departure. The song to the moon is of a grave and melancholy character, apparently expressive of awe and adoration. The New Zealanders have also songs appropriated to the meeting and separation of friends, which are equally well adapted to express their sensations.

Their musical instruments are similar to those of many islands of the Pacific Ocean. The flute is almost in universal use; the music produced by it is simple, but pleasing, particularly when a number of performers unite their efforts. They have another musical instrument, formed of two pieces of wood bound together, so as to produce a tube, about the size of a fife, with a bow about the middle, in which a small aperture is made. This instrument is inflated at one extremity, while the other is occasionally stopped and

opened, so as to produce some variety in the modulation of the sound.

THE TONGA ISLANDERS.

The inhabitants of the Tonga Islands are very fond of music, and have concerts in which it is combined with dancing. They have drums of hollowed wood, about four feet long and eighteen inches in diameter, each of which is beat upon by three or four men with sticks. Their other instrument is a hollow piece of bamboo, with which they keep time by striking one end against the ground. The orchestra is surrounded by a ring of men singers, while the women sing and dance in a circle round them. They generally begin with a single voice, in a slow and solemn style, the women marching softly round; this is soon accompanied by an instrument, the other voices and instruments gradually joining till they arrive at the loudest pitch. They then begin by degrees to quicken their time, both in music and dancing, to the quickest possible. Sometimes in the middle of their career, a full stop is made, and the most profound silence observed for about a minute, when off they set again, more furiously. In some of their pieces, they practise the *diminuendo* in the same degrees of gradation, both with respect to time and

noise. The whole is full and musical, mostly in the minor key, or third, but in so uncommon a style, that it is difficult to catch their notes. Their organs and flutes have very little variety, and are never used in concerts.

ORIGIN OF ETRURIAN MUSIC.

Dionysius Halicarnassensis, speaking of the antiquity of the Pelasgians, the inhabitants of Falerii and Fescennia, two ancient cities of Etruria, built in the Greek form, says, "the manner of their religious ceremonies was the same as those of Argos. Holy women served in the temple, and a girl unmarried, called *canephoros*, or basket-bearer, began the sacrifice, besides chorusses of virgins, who hymned the goddess in songs of their country." Now, as the Romans had an earlier communication with the Etruscans than with the Greeks, this passage renders it very probable that they were obliged to the people of Etruria for their religious ceremonies, and for *vocal music*. And the same author informs us, that "the Arcadians were the first who brought into Italy the use of Greek letters, and *instrumental music*, performed on the lyre, and those instruments called the trigon and the lydian; for the shepherd's pipe was the only instrument in use before that time."

POPE'S INSENSIBILITY TO MUSIC.

Handel used frequently to meet Pope at the Earl of Burlington's. The poet one day asked his friend, Arbuthnot, of whose knowledge in music he had a high opinion, what he really thought of Handel as a musician? Arbuthnot replied, "Conceive the highest you can of his abilities, and they are far beyond any thing you can conceive." Pope, nevertheless, declared that "Handel's finest performances gave him no more pleasure than the airs of an itinerant ballad-singer."

FREDERICK THE GREAT.

Frederick the Great of Prussia was a very celebrated musician, both as a composer and performer. His productions are very numerous, he having composed, for his own use only, one hundred solos on the flute, on which he played skilfully, until within a few years of his death, when, by the loss of several of his fore-teeth, he was unable to practise his favourite amusement. When he was not in the field, he dedicated four hours every day to the study or practice of music. Quants, his favourite, composed three hundred concertos for him, one of which he performed every night.

THE QUEEN OF HARPS.

The most ancient Irish harp supposed to be now remaining, is that which belonged to Brian Boironke, king of Ireland, who was slain in battle with the Danes at Clontarf, near Dublin, A.D. 1014. His son, Donogh, having murdered his brother Trige in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp, and other regalia of his father, which he presented to the Pope, in order to obtain absolution. But this harp of Brian Boironke's was exceeded in size, ornament, and number of strings, by the more celebrated *Queen of Harps*, which has been long in the family of Noah Dalway, Esq. of Bellahill, near Carrickfergus, and appears, by notices engraved on it, to have been made for the house of Fitzgerald; viz. for John M'Edmond Fitzgerald, of Cluain, whose arms are chased on the front of the fore-pillar, surrounded by the arms of England. Every part of the remaining fragments is covered with inscriptions in Latin and in the Irish character,—the former containing mottos, and the name of the maker (Donatus Filius Thadei); the latter, the year it was made in, A. D. 1621, and the servants' names of the household, &c. According to an old custom, the instrument is supposed to be animated; and, among other

makers, informs us of the names of two harpers who had produced the finest music on it; these were, it seems, Giolla Patrick M'Credan, and Diarmid M'Credan.

By the pins, which remain almost entire, it is found to have contained in the row forty-five strings, besides seven in the centre, probably for unisons to others, making in all fifty-two, and exceeding the common Irish harp by twenty-two strings. In consequence of the sound-board being lost, different attempts to ascertain its scale have been unsuccessful. The opposite side is equally beautiful with that of which the delineation is given; the fore pillar appears to be of sallow, the harmonic curve, of yew.

This instrument, in truth, deserves the epithet claimed by the inscription on itself—"*Ego sum Regina Citharurum.*"

CAROLAN.

The Irish Orpheus, Carolan, seems, from the description we have of him, to have been a genuine representative of the ancient bards. Though blind and untaught, yet his attainments in music were of the highest order. At what period of his life Carolan commenced an itinerant musician, is not known; nor is it ascertained, whether, like many others, he *n'eût abord d'autre pollon que le besoin*, or whether his fondness for music induced him to betake him-

self to that profession. Dr. Campbell, indeed, seems to attribute his choice of it to an early disappointment in love. But wherever he went, the gates of the nobility and gentry were thrown open to him, and a distinguished place assigned him at table. Carolan thought the tribute of a song due to every house where he was entertained, and he seldom failed to pay it, choosing for his subject either the head of the family, or the loveliest of its branches. Indeed, on every occasion, the emotions of his heart, whether of joy or grief, were expressed in his harp. Many a favourite fair has been the theme of a beautiful planxty; and, as soon as the first excess of grief for the loss of his wife had subsided, he composed a monody on her death, teeming with harmony and poetic beauties.

The fame of Carolan soon extended over Ireland, and, among others, reached the ears of an eminent Italian musician in Dublin, who, putting his abilities to a severe test, became convinced how well his reputation was merited. The Italian singled out an excellent piece of music, but in several places either altered or mutilated the piece, although in such a manner, as that no one but a real judge could make the discovery. It was then played to Carolan, who bestowed the deepest attention on the performance, although he was not aware of its being intended as a trial of his skill; or that the critical

moment was then at hand, which was to determine his reputation.

When it was finished, and Carolan was asked his opinion, he declared that it was an admirable piece of music; but, said he, very humorously, in his own language, "ta se air chois air bacaighe:" that is, here and there it limps and stumbles. He was then requested to rectify the errors; and this he did immediately, to the astonishment of the Italian, who pronounced Carolan to be a true musical genius.

ABYSSINIAN MUSICAL INSTRUMENTS.

There are six musical instruments known in Abyssinia; the flute, the trumpet, the kettle-drum, the tambourine, the sistrum, and the *lyre*. The four first are used in war, and are by much the most common; the fifth is dedicated to the service of the church; and the sixth is peculiarly an attendant on festivity and rejoicings.

The *flute*, in the Æthiopic, is called *kwetz*, a word difficult to be written or sounded in English; in the Amharic, it is called *agada*. It is about the shape and size of the German flute, but played upon long-ways, with a mouth-piece resembling that of the clarinet; its tone is not loud, but accompanied with a kind of jar, like a broken hautbois; not owing to any accidental

defect, but to construction and design, as it would not be esteemed without it. It is probable that the jar arises from the vibration of a reed, which constitutes the difference between the tone of a hautboi and a flute.

The *kettle-drum* is called in both languages *nagareet*, because all proclamations (called *nagar*) are made by the sound of this drum. If made by governors, they have the force of laws in their provinces; but, if made by the king, they are for all Abyssinia; for the kettle-drum is a mark of sovereign power. Whenever the king promotes a subject to be governor, or his lieutenant-general in a province, he gives him a kettle-drum and standard as his investiture. The king has forty-five of these drums always beating before him when he marches. They are in shape and size like ours, only they are braced very disadvantageously; for the skin is strained over the outer rim or lip of the drum, and brought a third down its outside, which deadens it exceedingly, and deprives it of that clear metallic sound which ours has. Each man has but a single drum, upon the left side of his mule, and beats it with a crooked stick about three feet long. Upon the whole, its sound is not disagreeable; and it is heard at an incredible distance.

The third instrument is the small drum, called *kabaro* in Æthiopic and Amharic; though in

some parts of Amhara it is also called *hatamo*. It is about half the diameter, and twice the length, of our common drum; it is exactly the *tambourine* of Provence, only rounded to a point at the lower end. This is beaten always with the hand, and carried sometimes on foot, sometimes on horseback, when any inferior officer (not having a *nagareet*) marches.

The *trumpet* is called *méleket kenet* in Amharic, but *keren* in Æthiopic, (or horn,) which shows of what materials it was anciently formed. It is now made of a cane that has less than half an inch aperture, and about five feet four inches in length. To this long stalk is fixed at the end, a round piece of the neck of a gourd, which has the form of the round end of our trumpet, and is on the outside ornamented with small white shells; it is covered over with parchment, and is a very neat instrument.

The fifth instrument is the *sistrum*: it is used in the quick measure, or in allegros, in singing psalms of thanksgiving. Each priest has a sistrum, which he shakes in a very threatening manner at his neighbour, dancing, leaping, and turning round, with such an indecent violence, that he resembles rather a priest of paganism, whence this instrument was derived, than a Christian.

The sixth and last instrument is the *lyre*, which is never played solo, but always as an accompani-

ment to the voice, with which it plays constantly in unison; "nor did I ever hear music in parts, (says Mr. Bruce,) in any nation, savage or polished, out of Europe."

THE MUSIC OF THE SPHERES.

The imaginary music of the spheres is a doctrine of great antiquity, since we find allusion to it in the Holy Scriptures. Job, chap. 38, speaking of the creation, says "when the morning stars sang together, and all the sons of God shouted for joy."

Among the ancient writers, this was a favourite subject of philosophical enquiry. Pythagoras and Plato were of opinion that the muses constituted the soul of the planets in our system; and the disciples of both these celebrated philosophers supposed the universe to be formed on the principles of harmony. The Pythagoreans maintained an opinion which many of the poets have adopted, that music is produced by the motion of the spheres in their several orbits; that the seven names of sounds, in all probability, were derived from the seven stars.

Pythagoras says, that the whole world is made according to musical proportion. Plato asserts, that the soul of the world is conjoined with musical proportion.

Sir Isaac Newton was of opinion that the

principles of harmony pervade the universe, and gives a proof of the general principle from the analogy between colours and sounds.

From a number of experiments made on a ray of light, with the prism, he found that the primary colours occupied spaces exactly corresponding with those intervals which constitute the octave in the division of a musical chord; and hence he has obviously shown the affinity between the harmony of colours and musical sounds.

Shakespeare, Milton, Dryden, Mason, and other eminent poets, all seem to favour the Pythagorean system. The first of these, whose vast mind at once grasped the whole creation, with its internal mechanism, thus happily alludes to the subject in his play of "The Merchant of Venice:"

"There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young ey'd cherubims;
Such harmony is in immortal sounds!
But whilst this muddy vesture of decay
Doth grossly close us in, we cannot hear it."

MUSICAL CONTESTS.

Indisputable testimonies are to be found in ancient authors, of the continuation of musical contests at their games, till their final abolition after the establishment of the Christian religion.

We shall only mention the victory which Pausanias informs us was gained there by Pylades, upon the cithara, about the 94th Pythiad, 211 years before Christ; the Pythic laurel, which both Suetonius and Dio Cassius inform us, Nero, as a citharœdist, who had been victor at those games, brought out of Greece, 66 years after the same era; and the two Pythic victories, recorded in the Oxford Marbles, among innumerable others, which C. Ant. Septimius Publius, the citharœdist, obtained during the reign of the emperor Septimius Severus, about the end of the second century.

We pass over the Nemœan and Isthmian games, and come to the Panathenæan. There were two solemn festivals under this denomination at Athens, the greater and the less; both of which were celebrated there in honour of Minerva, the patroness of that city. They must have been of very high antiquity, as their first institution was ascribed to Orpheus, and to king Erichthonius; and their renewal and augmentation to Theseus. The greater Panathenœa were exhibited every five years, the less every three, or, according to some writers, annually. Though the celebration of neither, at first, employed more than one day, yet in after-times they were protracted for the space of many days, and solemnized with greater prepa-

rations and magnificence than at their first institution.

The first who obtained the prize here, on the cithara, according to the Oxford Marbles, was Phrynis, of Mitylene, about 457 years B.C. But this musician was not equally successful when he contended with Timotheus, who boasts, himself, of a victory he had obtained over him, in some verses preserved by Plutarch.

THE PHRYGIAN OLYMPUS.

There were two great musicians in antiquity of the name of Olympus, and both of them were celebrated performers on the flute. One of them flourished before the Trojan war; and the other was cotemporary with Midas, who died 679 years before Christ. The first was a scholar of Marsyas, and a Mysian; the second, according to Suidas, was a Phrygian, and author of several poems, which were by some attributed to the first Olympus. But the most important addition which the disciple of Marsyas made to the musical knowledge of his time, was the invention of the enharmonic genus. Plato and Aristotle, as well as Plutarch, celebrate his musical talents, and tell us, that some of his airs were still subsisting in their time. Religion only can give permanence to music. The airs of Olympus used in the temple-worship, during the time of Plutarch, were not more ancient than the chants, or canto

fermo, to some of the hymns of the Romish church; and the melodies now sung to many of the hymns and psalms of the Lutherans and Calvinists, are such as were applied to them at the time of the reformation.

Plato says the music of Olympus was, in a particular manner, adapted to affect and animate the hearers; Aristotle, that it swelled the soul with enthusiasm; and Plutarch, that it surpassed, in simplicity and effect, every other music then known. According to this biographer, he was author of the *Curule Song* which caused Alexander to seize his arms, when it was performed to him by Antigenides. To his musical abilities he joined those of poetry; and, according to Suidas, and Julius Pollux, he composed elegies, and other plaintive songs, which were sung to the sound of the flute; and the melodies of these poems were so much celebrated in antiquity for their pathetic and plaintive cast, that Aristophanes, in the beginning of his comedy called the *Knights*, where he introduces the two generals, Demosthenes and Nicias, travestied into valets, and complaining of their master, makes them say, "Let us weep and wail like two flutes, breathing some air of Olympus."

THE CYLINDRICHORD.

January 1825, a newly-invented instrument, by Courcell, was offered to the public, which

is found to be an admirable and efficient *substitute for a first-rate performer* on the piano-forte.

In small or family parties, where dancing to the music of the piano-forte is practised, one of the company had always been necessarily engaged at the instrument; that unpleasant necessity became obviated; for by the aid of the cylindrichord, a person totally unacquainted with music, a child or servant, may perform in the very best and most correct style, *quadrilles, waltzes, minuets, country dances, marches, songs, overtures, sonatas, choruses*, or indeed any piece of music, however difficult.

This instrument is extremely simple, and differs altogether from the barrel or self-playing piano-forte: it can be accommodated to the height or dimensions of any piano-forte, and, when not in use for that purpose, forms a piece of elegant furniture.

DR. SAUNDERSON.

Persons who are deprived of sight, are generally blessed with a refined ear; hence, perhaps, it arises that music is a favourite study with the blind. Dr. Nicholas Saunderson, the celebrated sightless mathematician, was a singular instance of this delicacy of ear. He could distinguish the

pitch of any sound to the fifth part of a note; and by his performance on the flute, which he had learned as an amusement in his younger years, discovered such a genius for music, as would probably have appeared as wonderful as his excellence in the mathematics, had he cultivated the harmonic art with equal application.

MODERN MINSTREL.

A recent traveller in Germany, when at Perghen, met with an amusing itinerant, who seemed to live more by his wits than his labour. He paid for his potatoes and straw, like the ancient bards, by reciting songs, poems, and stories. The principal subject of his themes, were the triumphs, real and imaginary, of the Prussian armies, the fatherly care of General Blucher, and the crimes of Napoleon. He seemed to have collected all that had been written on these subjects, and by his recitals quite charmed the people of the inn where he stopped. They were doubly pleased when he sang any melodies which they knew, and when they could join with him. They had also learned to sing of the heroic deeds of the Prussians; and nothing but these war songs seemed to give them pleasure.

THE ANTIENT TRUMPET.

The *trumpet* is first mentioned in Greece at the time of the Olympic games. We have the authority of Pausanius for the horse-race being accompanied by the trumpet; and many ancient writers tell us, that the chariot-race was likewise accompanied by the flute. In the 96th Olympiad, 396 B. C. a prize was instituted at the Olympic Games for the best performer on the trumpet. The first performer upon this instrument, who gained the prize at the Olympic games, was Timæus of Elis. His countryman, Crates, obtained one there the same year, on the cornet, or horn. Archias of Hybla, in Sicily, was victor on the trumpet at three several Olympiads, after this period. These premiums seem not to have been temporary, but to have been continued long after their first establishment; for Athenæus informs us, that the famous trumpeter, Herodorus of Megara, was victor at the Olympic games ten several times; Julius Pollux says fifteen. But these writers must mean, that he obtained so many prizes at the *different* games of Greece; as Athenæus informs us that he was victor in the whole circle of sacred games, having been crowned at the Olympian, Pythian, Nemean, and Isthmian, by turns. As Herodorus is allowed to have been cotemporary with Demetrius

Poliorcetes, he may be placed about the 120th Olymp. 300 B. C. According to the authors already cited, he was as remarkable for his gigantic figure and enormous appetite as for the strength of his lungs, which were so powerful in blowing the trumpet, that he could not be heard with safety, unless at a great distance.

MUSICAL ORATORY.

The Romans did not confine the beauties of eloquence to the importance of the subject, the powers of language, or the niceties of composition, but included propriety of gesture, and melody of voice. Cicero relates, "that Caius Gracchus had a servant who played admirably on the flageolet, and stood behind the orator while he was haranguing, in order to rouse him when his utterance became languid, or to moderate his tones when they rose too high. These musicians, no doubt, were entertaining to the audience when the orator was heavy and dull, and might be very usefully employed to enliven many debates at the present day.

THE END.

INDEX.

Abel and his Viol da Gamba, i. 35
Abingdon (Lord), ii. 213
——————Haydn and Solomon, ii. 142
Absence of Mr. Joah Bates, ii. 176
Abyssinian Instruments, iii. 277
Academie Royale de Musique, ii. 201
Academies of Music, i. 290
Academy of Music, Royal, i. 1
——— of ancient Music, i. 64
Accounts, balancing, i. 9
Acoucryptophone, the, i. 9
Adam (Louis) i. 72
Advertisement, quack, iii. 226
Æolodicon, the, ii. 70
Æsop, the modern, and his juvenile fiddler, ii. 181
Affectionate tribute to Rauzzini, ii. 119
Albaneze, (N.) i. 62
Albrechtsberger, (John George) i. 67
Aldridge, (Dr.) ii. 122
Allegri (Gregorio), ii. 111
Amende, honourable, ii. 155
Amurath, wrath of, subdued, iii. 225
Andalusian Peasantry, ii. 1
An Hodening, i. 73
Ann's (Queen) Spinet, i. 3
Andreozzi (Gaetano), i. 64
Antiquity of Bells, iii. 119
Androt (Albert Augusta), i. 65
Apollonicon, the, i. 3
Apollo's Revenge, iii. 165
Aprile, il bel, iii. 182
Arnaud (Abbé), and Gluck, ii. 51
Arne, (Dr.) and Waterparted, i. 80
——————and Miss Brent, i. 119
——————and Handel, i. 138
—— Comus and Cervetto, iii. 9
——————Life of, iii. 54.—iii. 136
—— Comus, iii. 249
Arnold's, (Dr.) early Professional Difficulties, i. 90
——————and Handel's Messiah, i. 102
——————Life of, ii. 148
Arranging Precedence, iii. 264

Arrogance mortified, iii. 14
Artaxerxes, iii. 1
Assimilation of colours to Musical Sounds, i. 48
Atterbury, ii. 192
Augustines Musical Service, i. 68
Augustines, wise, ii. 156
Bach's recovery of Sight, i. 222
Bach and Abel's Concert Room, ii. 111.
Bachs, annual Meeting of the, i. 115
Bach, young, and old Reinkiu, i. 266
Bacon, Mr. and Madame Mara, i. 143
Bagpipe, the, i. 27
Baillot, (Pierre) i. 60
Bainbridge's patent trio-flageolet, i. 32
Balbatre, (Claude) i. 58
Ballad singing divine, 7
Balthazar Gracian's error, iii. 164.
Banti (Madame) i. 122, 155
Barriere, (Etienne-Bernard Joseph) i. 56
Bates, (Joah) i. 123
Battle of Bannockburn, ii. 62
Battishill's Memory, iii. 7
——— (Jonathan) Life of, iii. 69
Beard and Lowe, ii. 122
Beethoven's Eccentricity, i. 132, 210
Beethoven and his Memorandum-book, i. 142
Beggar's Opera, ii. 182, iii. 188, 190, 200
Bell of the Empress Anne, iii. 259
Benda's, (François) Life of, i. 240
Benefit play-bill, iii. 41
Besozzi, the, ii. 18
Berton, (Henry Morton), i. 136
Bianchi, ii. 80
Billington, (Mrs.) and her second Husband, i. 151—212
——————— her forgetfulness, i. 217
Bishops Bell-founders, i. 87
Bird recording, iii. 184
Blind Man in Holborn, ii. 97
Blangini, ii. 27
Blow, (Dr.) iii. 187
—— (Dr. John) Life of, iii. 202
Boccherini, (Luigi), i. 160
Boieldieu, (Adrien), i. 184
Bolinbroke's Clara, i. 223
Boosey and Foreign Music, iii. 99
Bouchers (Alexandre-Jean) i. 182
Boyce, (Dr.) Life of, iii. 166
Bozzi and Pozzi, iii. 33
Branchu, (Madame), ii. 26
Brazilian Thrushes, iii. 77
Braham (John), Life of, iii. 260
Brillon de Jouy (Madame), i. 296
British Music in Greece, iii. 177
Britton (Thomas), ii. 76
——— death, ii. 82
Broadwood, late James, his harpsichords, i. 87
Bull (Dr. John), i. 108
Burette, Life of, i. 291
Burney (Charles), ii. 52
Burghers (Lord), ii. 195

Busby (Dr.), and the late Mr. Cramer, i. 93
Byron (Lord), an admirer of Church Music, iii. 104
Cadiz fandango, ii. 94
Cantata writing, ii. 24
Caprice of the Public, i. 206
Carestini, iii. 31
Carolan the bard, iii. 275
Catalani, (Madame), ii. 226
——— her Vanity, i. 26
Casinan, or Irish death-song, ii. 25
Carter, ii. 190
Carissimi, (Giacomo), ii. 97
Castle Concerts, i. 66.
Catel, Life of, i. 187
Celebration of St. Cecilia, i. 85
Celebration of Mozart's Birth-day, iii. 131
Cervetti and a Ruffian, i. 74
Chapel Santo Filippo Neri, ii. 199
Champein, i. 233
Chants, Ambrosian and Gregorian, ii. 75
Charpentier, (J. J. Beauvarlet), i. 135
Charity Children at St. Paul's, i. 69
Charles the Fourth of Spain, a Violinist, iii. 129
Chattertonian Contrivance, iii. 12
Chatterton, the father of the Poet, 78
——— and Dr. Arnold, iii. 116
Cherubini, i. 207
Chilian chants, ii. 84
Chinese love-feasts, musical, i. 10
Chinese music al system, iii. 96
Chinese deafness, iii. 255
Choron (Alexandre Etienne) Life of, i. 243
Christiana, (Queen), and Lully's Music, i. 36.
Christmas Waits, iii. 161
Church Bells, iii. 140
Cimarosa, i. 200
——— and Paesiello, i. 195
Clagget's aici cutonon, ii. 174
Clayton's Operatic Impositions, i. 71,
Clerical Justice, i. 77
Clive, (Mrs.) Life of, iii. 180
College Wager, i. 99
——— Custom, i. 122
Cold and Raw, iii. 233
Comus, iii. 18, 199
Composer of "Let not Rage," i. 55
Commemoration of Handel, i. 238
Commencement of Martini's career, i. 154
Compensation piano-forte, iii. 215
Concert-pitch, ii. 70
——— Rooms, iii. 201
——— Spirituel, Origin of, i. 19
Congregation of Choirs, iii. 82
Conservatorio of St. Onufrio, at Naples, ii. 34
Cooper, (John), alias Giovanni Coprario, ii. 76
Cossacks, iii. 268
Cramer, (William), i. 75
Cresientini, (Chevalier Girolamo), i. 121
Crichton, (Admirable), iii. 4

Criticism Criticised, i. 182
Crouch (Mrs.), iii. 173
Crotch, (Dr.) his early talents, iii. 142
Cupel, (M.) i. 230
Curious Violin, ii. 58
——— Operatical Conjunction, ii. 90
——— Musical Contract, iii. 93
——— Discovery, iii. 198
Cylindrichord, the, iii. 284
Dangerous Echo, iii, 76
Danish Stratagem, i. 30
Davaux, (Jean Baptiste) i. 114
Davenant, (Sir W.), iii. 195
De Amicis, ii. 198
Death and Music, iii. 29
De Laisement, (Denis Balliere), i. 59
Della Maria, (Dominique), i. 81
Delestre Poirson, (C.G.P.) i. 83
Devienne, (N.) i. 87
Dezede, i. 78
Diaphonic Piano-forte, i. 12
Dickons, (Mrs.) iii. 21
Dolphins, how to catch, iii. 155
Double Flutes and Flageolets, ii. 120
Dowland, (John), ii. 109
Dragon of Wantley, iii. 165
Drouet's improved flute, i. 26
Dulce domum, i. 33
Dussek, Life of Jean Louis, i. 284
D'Urfey (Tom), Life of, iii. 241
Ear, a good one, iii. 145
Early Psalmody, iii. 47
Eccentric Concert, iii. 184
Eccles, (John) ii. 80
Echo, ancient description of, ii. 151
Effects of Music on Animals, ii. 214
Elizabeth (Queen) and her fractious Organist, i. 49
Elizabeth, Queen, iii. 245
Enraged Musician, i. 175
Epitaph, iii. 146
——— of Orlandus Lassus, iii. 265
Esquimaux Concert, ii. 49
Etrurian Trumpet, a conch, iii. 50
Euphonon, iii. 130
Example superior to Precept, iii. 85
Execution à Livre Ouvert, ii. 194
Exharmonic difficulty, iii. 251
Extempore transposition, i. 109
Extraordinary effects of a certain Recitative, ii. 29
——— Drummer, iii. 244
Fact, little known, ii. 212
Farewell Symphony, i. 156
——— Ceremonies of the Modern Greeks, iii. 141
Farinelli and the King of Spain, i. 242
———, ii. 218
——— the Singer, iii. 199
Fatal melancholy of Jeremiah Clark, i. 56
Female Taste, and Musical Knowledge, i. 40
——— Crichton, ii. 58
——— Flute Players, iii. 246
Fenton, (Miss) iii. 209

Fiddle Case, ii. 117
Fischer (John Christian), i. 177
Finch's Grotto, ii. 184
First French Opera, ii. 281
Fire-dance, and Music of Nova Scotia, iii. 27
Fish Concert, i. 167
Fisher, (Miss Clara) i. 120
First Baptism of Bells, ii. 141
Fixateur, i. 158
Flageolet, Bainbridge's patent trio, i. 32
Flute, Dronet's imp. i. 26
Francois, i. 159
French Royal Academy of Music, ii. 128
——— Singing, Gluck and Sacchini's opinion, ii. 167
——— Modesty, i. 176
Frederick the Great, and J. Sebastian Bach, i. 214
Frederick the Great, iii. 273
Funk, ii. 126
Gainsborough, iii. 191
Galli (Signora) and Miss Ray, ii. 196
Galuppi (Baldessaro), i. 236
Garat (Pierre), i. 280
Gardel, Life of, i. 286
Gardiner, ii. 255
Garrick and the Musician, iii. 196
Geminiani, (Francesco), ii. 203
Genius, innovation of, ii. 119
——— neglected, iii. 105
——— absent, iii. 45
Genlis, (Mad. S.) i. 283
George III. i. 69, ii. 199
——— and Haydn, i. 282
Gezbers, Lives of, iii. 156
Giardini, i. 178
Giardini and the Noble Virtuoso, ii. 172
Gibbons, (Orlando), ii. 130
Giordano, (Padre) i. 216
Giordani's Musical Frauds, i. 227
Girl, the Invisible, i. 21
Glee-Men, ii. 93
Gluck and Mehul, i. 172
——, (Le Chevalier Christophe), Life of, i. 259
—— (Mary Anne), i. 274
——'s Profound Judgment, ii. 2
—— a better Musician than Rousseau, ii. 91
Goldsmith and Roubiliac, ii. 85
Gossec's O. Salutaris, iii. 46
Graun, ii. 17
Greece, and her Patriotic Hymn, i. 211
Greene (Doctor Maurice), Life of, i. 250
Greenland Sun-feast, iii. 29
Greenlander's Singing Combats, iii. 102
Gretry and Rousseau, i. 116
———'s Heart, i. 220
——— Tomb, ii. 280
Guadagni's Liberality, ii. 40
Guido d'Arezzo, Life of, iii. 163
Handel born for all ages, i. 17
——— and Dr. Greene, i. 43
——— i. 148, ii. 268
——— and Greene, i. 204
———'s Despotism, ii. 209
———, Life of, ii. 250
——— and John S. Bach, i. 129
——— Irascibility, ii. 270
———'s tought, ii. 283

Handel's Esther, iii. 123
———, Quin, and Mrs. Cibber, iii. 137
——— and the Serpent, iii. 161
———, Pope's opinion of, iii. 273
Handelian Manœuvre, ii. 258
Harp of the North, iii. 229
Harps, the Queen of, iii. 274
Harp-guitar, Harp-lute, Harp-lyre and Dital-harp, ii. 275
Harpsichords, iii. 126
Harrington, (Dr.) i. 146
Hasse, (J. Adolphus), i. 276
Hawkins' History of Music, i. 133, 274
——— (Sir John), i. 157
——— Perseverance, ii. 88
——— and his Mother, iii. 188
Hawthorn and Phillis, iii. 159
Haye the Violinist, ii. 21
Hayes, (W.) Mus. Doc. iii. 218
Haydn and Sheridan, i. 80
———'s Sentiments on Composition, i. 145
———'s Turkish Symphony, i. 139
——— and Mozart, i. 155
——— (Michael), i. 203
———'s First Arrival in London, ii. 269
———'s Picture of the Lord Mayor's Feast, i. 285
———, (Joseph), Life of, i. 293
Hebrew Musicians, i. 235
Heresy propagated by Music, i. 275
Herschel, i. 164
———, (Dr.) iii. 230
Highlands the Source of Lowland Music, iii. 127
Himmel, iii. 94
Hindostan Girl, iii. 253
Hints to Composers, i. 289
Hoche (General), iii. 103
Hog Organ, the, ii. 15
Hogarth's Enraged Musician, ii. 183
Holder (William), D.D. ii. 82
Holzbauer (Ignace), i. 254
Hook (Mr. James), i. 92
—— and Giardini, i. 160
Horn-Music of Russia, i. 50
Hymn of Eve, ii. 133
Icelandic Music, iii. 128
Ignorance and Prejudice, ii. 114
Imperial Politesse, i. 297
——— Munificence, ii. 165
Imitation, ii. 1
Impromptu, iii. 125
Incledon and Suett, ii. 86
Infant Lyra, iii. 146
Ingratitude, Foreign, i. 90
Irish Confidence, i. 231
—— Witticism, ii. 154
Isouard (Nicolo), i. 103
Italian Gallantry, ii. 40
——— Modesty, iii. 228
Jackson of Exeter, i. 186, ii. 94
Jack James, ii. 165
Jadin, i. 220
Jarnowick, i. 169
——— and St. George, i. 176
Jew's Harp, i. 140
Johnson (Dr.), i. 77
Jomelli, i. 256
———(Nicolo), i. 295
———'s Discomfiture at Naples, ii. 21

Jomelli Repulsed from Rome, ii. 69
Josephine's Jealousy of Grassini, i. 141
Jubal the Inventor of Musical Instruments, i. 13
Kaempfer, iii. 59
Kaiserling's (Count), Variations, i. 196
Kalkbrenner (Christian), i. 179
Kalmucks, music of the, iii. 219
Kauffman, (N.), i. 173
Kelly, Earl of, iii. 2
Kircher (Athanasius), iii. 19
Kirguisian Fiddle, iii. 213
Klopstock's Commemoration, i. 197
Kœnig, i. 253
Kreutzer, i. 205
Krumpholtz, (Mad.) ii. 89
Labarre, i. 143
Lachnith, i. 162
Lady's Self-relief, ii. 155
Lady Transformed into a Singing-naiad, i. 83
Lafont, i. 228
Lainez, i. 192
Lampe's Grand Bassoon, ii. 169
Langlé, i. 151
Langs, the five, ii. 286
La Pergola, iii. 108
Lapland Bear-Hunting Songs, iii. 221
Late James Broadwood's Harpsichords, i. 67
—— Mr. Linley's Vocal Judgment, i. 171
Lebrun, i. 199
Lee's Entertainment, iii. 8
Le Froid de Mereeaux, (Jean Nicolas), i. 41
Legend of St. Cecilia, i. 111
Lemaure, (Madame), in a Royal Equipage, iii. 15
Leopold Bastien Desormery, i. 84
Leo and Jomelli, ii. 40
Leonardo da Vinci, ii. 71
L'Epine, (Mademoiselle de), and her Parrot, iii. 158
Linley, Mr. his vocal judgment, i. 171
Lipse's Inconsistency, ii. 167
Liberal Zeal, iii. 107
Locke, (Matthew) ii. 157
London Music-Sellers, i. 126 iii. 198
—— Journal, i. 163
—— Cries, iii. 267
Long Dance and Song, iii. 179
Longevity in a Musician, i. 17
Longman, late James, i. 82
Lowe and Tyers, ii. 25
Lucian, iii. 13
Lully and La Fontaine, ii. 168
——, iii. 16
——'s Epitaph, iii. 41
Lyre, the Enchanted, i. 9
Mace (Thomas), ii. 101
Madrigals, iii. 100
Maelzel's Automaton, ii. 88
——, ii. 210
Magical Horn, iii. 79
—— Drum, iii. 97
Man not the only Lover of Music, iii. 134
Mantredini, iii. 83
Mara (Madame), ii. 23
——'s Musical Judgment, i. 422

Mara (Madame), and Madame Todi, iii. 66
Marcello's Psalms, iii. 177
——, Life of, iii. 109
Marchesi and his Conquests, i. 221
Marpurg (Frederic Guillaume), i. 98
Marquis of Ligniville's Opinion of Marcello, iii. 214
Marshal Saxe's Minuet, ii. 217
Martin (N.), i. 96
Martini (Jean Paul Gilles), i. 50
Master of Viotti, ii. 9
Masque of Alfred, iii. 133
Mehul (Etienne Henri), i. 54
Metastasio's Epistle to Jomelli, ii. 73
Mengozzi (Bernard), i. 48
Merlin, ii. 137
Merry Maidens and their Pipers, i. 81
Millico (Guiseppe), i. 45
Ministerial Liberality, i. 168
Minoja (Ambrogio), 43
Minstrels, King of the, iii. 246
Minstrel, modern, iii. 286
Minstrels, iii. 208
Minuet of the Ox, i. 161
Morhof, (Daniel George), Life of, i. 267
Monsieur Très Mauvais, iii. 265
Moravian Concert, i. 261
Mornington (Earl of), ii. 278
Morning Concerts, iii. 3
Modesty of John Sebastian Bach, i. 144
Moscow and its Opera, i. 125
Moscow Hospital, Music cultivated at, iii. 206
Mozart and Cimarosa, i. 67
——— retentive memory, i. 130
——— (Wolfgang Anaidée), Life of, i. 246
——— Character as a Composer, i. 256
——— scores, i. 257
——— prediction of his own death, ii. 5
——— Benevolence, ii. 19
——— and German despotism, ii. 67
——— Independence of Opinion, ii. 87
Mullers, the twenty, iii. 36
Muntz-Berger (Joseph), i. 113
Music, Royal Acad. of, i. 1
——— Piety, and Poetry, i. 88
——— too much for Satan, ii. 4
——— of Modern Greece, ii. 191
——— won the Cause, ii. 262
——— of Sweden, ii. 285
——— of Anc. Greece, iii. 10
——— and Painting, iii. 26
——— and Dancing of the Eastjaiks, iii. 35
——— of Anc. Rome, iii. 51
——— of the Islands east of Siberia, iii. 80
——— and dancing of the Woguls, iii. 97
——— of Nootka, iii. 107
——— and Money, iii. 114
——— in mourning, iii. 145
——— and Politics, iii. 187
——— of the spheres, iii. 280
Musical flourishing, i. 79

Musical and Philosophical experiment, ii. 253
——— and Magical clock, iii. 86
——— barometer, i. 272
——— Chinese love-feasts, i. 10
——— contests, iii. 281
——— coquetry, i. 118
——— degrees, institution of, i. 45
——— dignity, i. 95
——— deserters, i. 292,
——— Drake, iii. 6
——— eulogium, i. 181
——— genius, ii. 256
——— generosity and gratitude, i. 284
——— improvisazione, ii. 28
——— instruments, Jubal the inventor of, i. 13
——— instrument inventors of, iii. 206
——— inventions, ii. 37
——— mimicry, iii. 248
——— munificence, i. 252
——— notes, successive variations in, i. 11
——— oratory, iii. 237
——— painting, iii. 252
——— printers, iii. 237
——— policy, i. 281
——— quarrels, iii. 219
——— reign, ii. 170
——— revenge, i. 262
——— terms, (Gr.) ii. 135
——— Topham, the Strong Man, life of, iii. 256
——— vibrations, i. 235
Musician, longevity of a, i. 17
My dog and my gun, ii. 161
Napoleon and professional generosity, i. 229
Nardini (Pietro), i. 85
Nares (Dr.), i. 89
Nations, remarkable for their love of serious Music, iii. 30
Nature and French Singing, iii. 240
Nature's obligation to Napoleon, i. 150
National Melodies, i. 235
Naumann (Jean Amedée), i. 110
Nero, Fiddler, iii. 224
Netherlandic Music, ii. 60
Neukomm Sigismond), i. 106
New Zealanders, iii. 269
Norbury, (Lord), i. 162
Notot, (Joseph), i. 57
Nouot, i. 70
Nourrit, (M.) i. 35
Noury, (Henriette-Sophia), ii. 55
Orchestra, Diaphonic, i. 12
Olivier, i. 185
Oratorio of the fall, iii. 44
——— Music operatically employed, i. 59
Olympus, the Phrygian, iii. 283
Operatic Composition, loss of, i. 60
Organ, iii. 222
Organist and Parson, iii. 215
Origin of Handel's commemoration, i. 95
——— of the Bachs as Musicians, i. 218
——— of the Violin, iii. 122
——— of the Irish Air, "Culan," iii. 155
——— of Etrurian Music, iii. 272
Originator of the Opera, iii. 24

Originator of Oratorios, iii. 49
Ozi (Etienne), i. 47
Paer (Ferdinand), ii. 44
Paesiello, i. 224
Paisley (Lord), and Dr. Pepusch, iii. 86
Palma and the Usurer, ii. 57
Pan-harmonicon, i. 4
Paradies (Madame), ii. 34
Paravicini (Madame), i. 289
Parisian Newspaper critics, i. 174
——— Opera, i. 191
——— Musicals in 1824, ii. 26
——— Music and Musicians, ii. 178
——— Musicals, iii. 189
Parsons (Sir William), life of, i. 265
Pasquali's thorough bass, ii. 22
Paton, (Miss), i. 46
——— and Mr. T. Dibdin, i. 101
Peculiarities of genius, ii. 154
Phil-harmonic Societies, i. 13
Philidor, (André), Life of, i. 270
——— the great, no Wit, i. 253
Piano-forte, imperial patent grand square, i. 14
——— Origin of, ii. 176
Piano-fortes at Public-houses, iii. 227
Pierians, iii. 89
Pierides, why the Muses were called so, iii. 23
Piozzi, (Mrs.) and the Bear, iii. 120
Pistocchi, ii. 265
Playing cards, iii. 129
Poet of the Main, i. 230
——— Petition, iii. 122
Politiano, ii. 61
Pope and Handel, i. 251
——'s opinion of Handel, iii. 273.
Power of Music, i. 105
——— of Song, ii. 66
——— of Music in Battle, iii. 264
Presence of mind, iii. 259
Protestant church service, i. 63
Princely beneficence, i. 127
Princes bad Operatical Managers, ii. 12
Primitive Music, ii. 90
Pritchard, (Mrs.) and the Fiddler, ii. 229
Profane Cow, and Song of "De Colas," ii. 230
Premature Judgment, ii. 284
Priest outwitted, ii. 264
Prompter in distress, ii. 277
Precocious musical discrimination, iii. 49
Priestly imposture, iii. 147
Puguani, ii. 32
Punishment of Disobedience, iii. 67
Purcell, ii. 144
——— death and burial-place of, ii. 217
——— opinion of Italian Music, ii 211
——— Epitaph, ii. 225
——— Progeny and Brothers, ii. 263
Purcell's powers on the Organ, ii. 267
——— and Handel's Te Deums, ii. 271

Purcell and Dryden, iii. 53
Rallig's Harmonica, ii. 56
Rapid Vocal Improvement, 166
Rattlesnakes soothed by Music, ii. 20
Reading and Singing, analogy of, ii. 288.
Rebuke, a condign one, ii. 254
Rehearsals, ii. 154
Remarkable Musical epoch, iii. 4
Resentment, Unremitted, iii. 125
Resolution, a laudable one, i. 288
Revenge, deadly, ii. 59
Rich Harper, iii. 223
Rinaldo, i. 70
Rival Padres, ii. 129
Rival Queens, ii. 157
Rizzio, ii. 272
Rogers (Benjamin), ii. 115
Roland for an Oliver, i. 202
Rolle (J. H.), ii. 64
Rosse (Jean Henri), ii. 64
Rossini's Style, i. 145
——— at Paris, i. 190
Roseingrave (Thom.) ii. 59
Roguish Prince and magnanimous Vocalist, ii. 39
Roman Tribunes, importance of, ii. 2
Rousseau's admiration of Gluck, ii. 91
Royal Academy of Music, i. 1
——— Benevolence, ii. 41
——— Captive relieved by his Musical Tutor, iii. 45
——— Eisteddfod, i. 262
——— Enthusiasm, i. 218
——— Jealousy, i. 219
——— Munificence, iii. 113
Royal Precept, i. 7
——— Pun, iii. 68
——— Retort to a Female Vocalist, i. 62
Royalty, English and Foreign, i. 193
Russia, the horn-music of, i. 30
Russian Concert, iii. 68
——— Music, iii. 118
Sacerdotal Singing Birds, ii. 286
Saints and Divines, organ-builders, i. 304
Salomon, ii. 124
Saunderson, (Dr.) iii. 285
Scales, ancient vocal, i. 20
Scheibe, ii. 41
Scholastic Politeness, i. 41
Schobert, iii. 106
Scottish Music, iii. 231
Sense and Sound, i. 8
Sensibility, Firmness, and Honour, i. 135
Senesino and Farinelli, ii. 269
Self acting Piano forte, ii. 95
Service of the Greek church, iii. 217
Shield, (William), ii. 184
Shocking Accident! iii. 162
"Shut the Door," ii. 228
Sincerity and Flattery, ii. 95
Singing at Sight, i. 6
——— Birds, ii. 222
——— in Little Russia, iii. 66
Singular Simile, iii. 76
Smart, (Sir George), ii. 259
Snakes affected by Music, i. 72
Society of Helvetic Music, i. 303
Songs and Instrumental Music of the Tartars, iii. 6

Songs, iii. 81
Sound Criticism, i. 279
——, velocity of, iii. 139
——, rapid communication of, i. 23
Spaniard singers, ii. 52
Spheres in danger, iii. 166
——— music of the, iii. 280
Spider, the tarantula, i. 24
Steffani, ii. 46
St. Dunstan's Harp, ii. 67
St. Louis, the Minstrels, and the Monkeys, iii. 7
Stradella and Hortensia, i. 148
Stratagem, Danish, i 80
Suspected murder of Mr. Billington, ii. 4.
Surprise, ii. 149
Sword-bearer, i. 294
Swiss horns, ii. 189
—— Vocal society, iii 25
Tarantula spider, the, i. 24
Tailor's breach of faith, iii. 161
Tallis (Thomas), ii. 104
Tartarian Music, iii. 164
Tartini and Pugnani, ii. 15
Te Deum, iii. 195
Theory and Practice, ii. 6
Theatre du Boulevard St. Martin, at Paris, ii. 261
——— Feydeau, at Paris, iii. 87
———Italien, at Paris, iii. 96
Theatre Vaudeville, at Paris, iii. 22
Theory and Practice distinguished, ii. 282
"Think of thy Servant," iii. 183
Tibiæ Pares, or Equal Flutes, ii. 143
Time Killed in his Turn, iii. 128
Tonga Islanders, iii. 271
Town and Country, iii. 249
Trajetta, ii. 170
Trading Manager, iii. 105
Tree (Miss M.), i. 101
Trikler, and his Musical Microcosm, ii. 188
Tritto, ii. 196
Trumpet, the ancient, iii 288
Tune in Season, ii. 55
Tungusian Marriage Festivals, iii. 7
Twitcher (Jemmy), and the Four Mus. Doctors, i. 88
Two L'Abbés, ii. 169
Vanity in Madame Catalani, i. 26
Various Applicability of the same Music, ii. 7
Vauxhall, first Singers at, iii. 3
Vauxhall Gardens, i. 100
Vernon (Joe), and his Creditor, i. 53
Vibrations, musical, i. 235
Vienna musicals, i. 256
Village Opera, iii. 4
Viola, iii. 162
Viotti's Violin, i. 194
Visit, an untoward, i. 252
Vivaldi, (Antonio,) iii. 254
Vocal Scales, Ancient, i. 21
—— Candidate, ii. 132
—— Whims, i. 86
Vogler's (Abbé) Tonometre, i. 304
Voice, high, and high Price, iii. 9
Voltaire's Idea of the best Worship of God, iii. 101
Unequalled Tout-ensemble of l'Arrivée, ii. 31

Wassail Bowl, and Song, iii. 147
Webbe, Life of, iii. 114
Weber's Taste for Lithography, i. 196
Wesley (John), and Sacred Music, iii. 113
West Indian Harper, iii. 266
Whitfield fond of lively Music, ii. 197
Wilkins, and the Duchess of Newcastle, i. 76
Winter (Pierre), ii. 7
Winter's Opinion of the French Amateurs, ii. 88
Wolcot's (Dr.), Musical Criticism, ii. 85
Worgan (Dr.), and Geminiani, i. 97.—ii. 10
Yorkshire, a Musical Nursery, iii. 136
Youthful Aspirant, i. 124
Zumpe's Piano-fortes, the first used in England, i. 53
Zingarelli and the Old School, i. 283.

LIST OF PLATES.

VOL. I.

	Face Title.
Commemoration of Handel	
Weber	196
Mrs. Billington	212
Mozart	236
Haydn	298
Compass of Voice and Sound	301

VOL. II.

	Face Title.
Autographs of Composers	
Dr. Burney	52
Purcell	144
Farinelli	218
Handel	230

VOL. III.

	Face Title.
Original Music	
Lully	16
Arne	54
Braham	260
Original Music	End.

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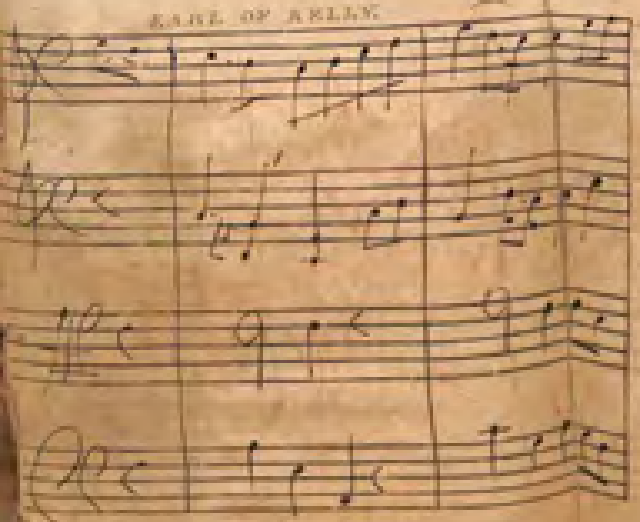
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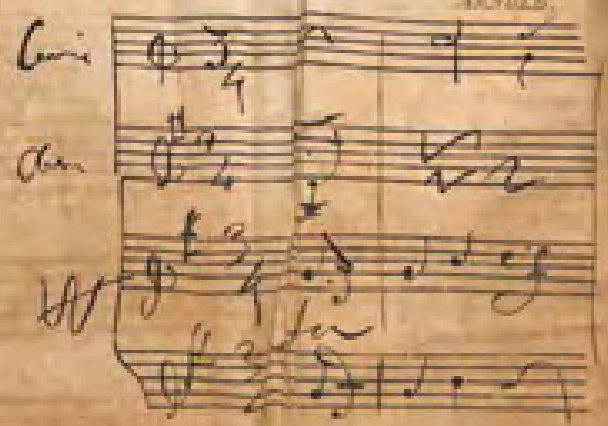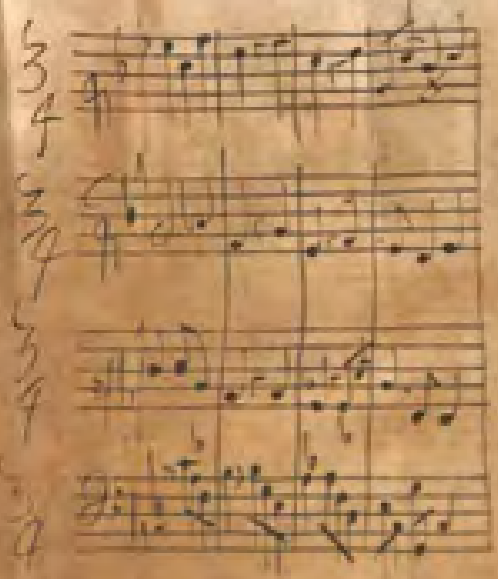
Fly, soft Zi-de as, soft Zi-de as fly! That mi-lar-liar nor-sigh May Chri-ne may hear

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